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October
1958

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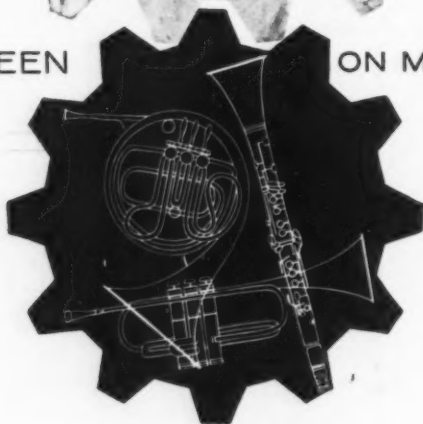
Story on page 36

The John Philip Sousa Memorial



WILLIAM GREEN

ON MUSIC AS A FRIEND OF LABOR



... for it lightens the task by refreshing
the nerves and the spirit of the worker.
It tends to make work more pleasurable
as well as profitable and adds to the
enjoyment of leisure time.

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Jack H. Mahan, Executive Secretary
2019 Bradford Drive,
Arlington, Texas
Modern Music Masters
Alexander M. Harley, President
P.O. Box 347, Park Ridge, Illinois

Clinical Editors



The Choral Folio
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The School Musician

Founded in 1929

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A magazine dedicated to the advancement of school music — edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 30, No. 2

October, 1958

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Forrest L. McAllister, Editor, Publisher, and Owner. R. A. Veldon, Advertising Manager. L. J. Cooley, Production Manager. W. M. Fritz, Circulation Manager. Alvin Nelson and John Fitzer, Art Production. Mary Louise Fletcher, Teen-Age Editor. THE SCHOOL MUSICIAN, is completely indexed in THE MUSIC INDEX. All editorial copy should be sent to the Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

Entered as second class matter at the post office at Rochelle, Illinois, under the Act of March 3, 1879. Published monthly except July and August by THE SCHOOL MUSICIAN. Subscription rates: One year, Domestic, \$3.00. Foreign countries, \$3.50. Single copies, 25c; 2 years, \$5.25; 3 years, \$7.50. Forrest L. McAllister, Editor and Publisher. Address all subscriptions, editorial and remittance mail to executive offices, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Ill., Phone 6-5862. Allow five weeks from the time subscription remittance is mailed from subscribers post office to the time the first copy of magazine is received.

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LOOK THROUGH THE BODY of an expensive artist clarinet, then compare a *Senior Series* by Conn. You can see the "bored" bore because both are bored and reamed from a solid piece. Next, look at a junior-type clarinet. You'll readily notice the difference. Check for a "bored" bore before you buy!



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Experiments with clarinets are perhaps as numerous, or more so, than with any other musical instrument. The metal clarinet, for instance, had its heyday in beginner bands and orchestras. But, somehow the trend has always been back to traditional-type instruments with a "bored" bore. There must be a reason. We think it is because music educators want traditional, true clarinet intonation and sound. That's why Conn *Senior Series* clarinets are made by tested and

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"They Are Making America Musical"



Lloyd F. Swartley of Duluth, Minnesota

Charter Member, American School Band Directors Association

"A high degree of music fundamentals coupled with application of faithful practice develops the qualities of habits in youngsters that have an important carry-over into adult life. The knowledge and skills acquired by young musicians not only fits them for performance in band and orchestra, but it also provides a means of cultural growth", says Lloyd F. Swartley, Active Charter Member of the American School Band Directors Association, and Director of Instrumental Music, Duluth Public Schools, Duluth, Minnesota.

Mr. Swartley received his B. A. Degree from the Upper Iowa University, Fayette, Iowa. He took his graduate work at the University of Southern California, and went on to receive his M. A. Degree at the State University of Iowa, Iowa City, Iowa. His teaching experience started at Sigourney, Iowa; hence to LeMars, Iowa, and then to Iowa City, Iowa. From this location, he was chosen the Supervisor of Instrumental Music at Duluth, Minnesota, his present position. Under his capable leadership, Duluth, with a population of 105,000, has a staff of 20 instrumental music teachers. In addition to his administrative work, he conducts the outstanding Denfeld High school Band of his community.

Swartley has been an active worker in the Music Educators National Conference as well as the Minnesota Music Educators Association. Because of his outstanding contribution to bands in the United States, he was elected a member of the American Bandmasters Association, the most elite organization of its kind in the world. He started playing trombone with adult groups at the age of 14. At present, both he and his wife are members of the Duluth Symphony Orchestra. He plays bass trombone and his lovely wife Edith plays cello. His hobbies are fishing, golfing, and boating.

The SCHOOL MUSICIAN takes pride in presenting Lloyd F. Swartley, a man who is truly helping to "Make America Musical".



*The sounds that shape
the course of critical acclaim—*



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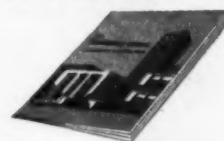
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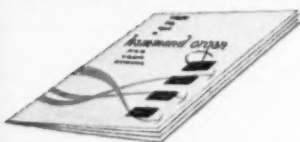
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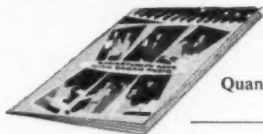
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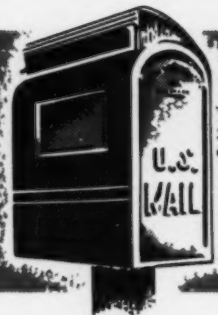
We will arrange for your administrators, your PTA groups, or your staff, a free demonstration concert... in your school... at any time. The coupon will signify your interest in such a concert; details can be arranged later. Send this coupon.



Name _____
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Smart IDEAS



Rogers Releases "Swiv-O-Matics"



Jos. Rogers, Inc. of Cleveland, Ohio, just released the new "Swiv-O-Matic" line of drum attachments.

This series of attachments embraces the important equipment used by the modern drummer such as Tom-Tom Holders (both shell-mount and hoop-mount) disappearing (internal) Cymbal Holder, Cymbal Tilter, Cymbal Extension Arm, and disappearing Spurs.

The all-directional "Swiv-O-Matics" (patent pending) have a ball and socket construction which permits simple adjustment to any playable height or angle. One of the most practical features of the "Swiv-O-Matic" attachments is that all mounting plates are designed to receive the various units in the line, thereby permitting interchangeability at the discretion of the individual drummer.

All *Swiv-O-Matic* units are made of high grade steel. Therefore, with proper care, they should last a lifetime. For modern styling and to avoid turning, all *Swiv-O-Matic* shafts are hexagon shaped. The specially developed collect units provide the utmost in positive locking action that grip the shafts like a giant vise.

Swiv-O-Matics are standard equipment with all the new Rogers professional pearl drum outfits. Complete information will be mailed on request by writing to the manufacturer, Jos. Rogers, Inc., 744 Bolivar Rd., Cleveland 15, Ohio.

**PLEASE MENTION THE
SM WHEN WRITING**

New String Bass Chair Stand Protects Instrument

A new combination chair stand that holds any standard size string bass in proper position for playing, and in addition holds the instrument securely as a storage rack, has just been placed on the market by Wenger Music Equipment Company, Owatonna, Minnesota. Designed, through its adjustment features, to hold the big instrument in a natural restful position for either standing or seated player, the new stand features a steel foot ring, padded seat, and self-adjusting glides.

The foot of the instrument rests firmly in a cup arrangement welded to the end of a lower adjustable tube. The top is securely fastened to an



upper adjustable tube. In this position the instrument can be rotated as required, yet there is never any danger of the instrument sliding out of the player's control. When the rehearsal is over, the instrument remains in the rack and does not have to be moved to a storage area.

The tubular steel construction and unique design of the string bass chair (Turn to page 57)

Califone Introduces New Director Model



The new 1959 Califone DIRECTOR Model 12V-9 features an entirely new 12-watt straight AC amplifier having both increased frequency range and distortion reduced to a negligible minimum. According to Robert G. Metzner, president of Califone Corporation, the 1959 Califone DIRECTOR incorporates every feature that could possibly be desired in a popular-priced transcription-playing phonograph.

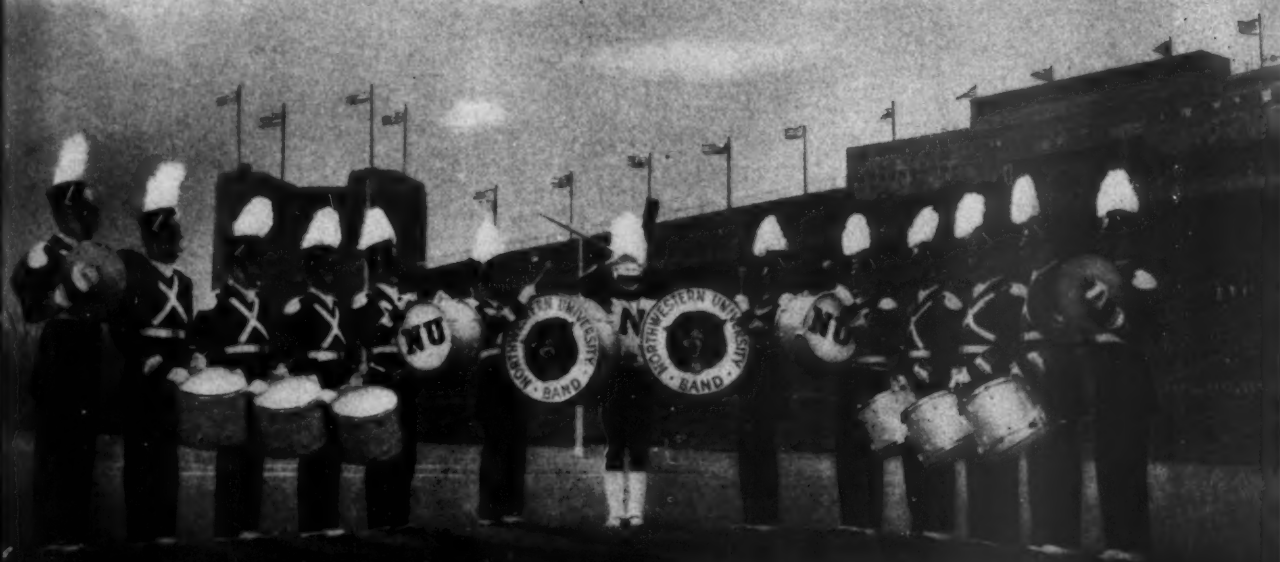
Newest features are a plug-in cartridge which may be optionally monaural or stereo, an outlet for second channel stereo operation, a new automatic arm rest which secures the arm automatically to protect the cartridge and needles in spite of careless public use. The unit floats on cushioned spring feet to prevent groove jumping due to floor vibration. It incorporates increased microphone gain for use with the lower level high fidelity microphones, and through its 12-inch extended range heavy duty loudspeakers, it will cover an audience of 1500 persons for either voice or music.

The Califone DIRECTOR Model 12V-9 continues such outstanding features as its 4-speed Strobeselector turntable, continuously variable from 16 to 84 RPM, and the unique push-button pickup arm which plays recordings up to 16 inches in diameter.

In spite of its rugged construction for hardest professional use, the Califone DIRECTOR weighs a mere 22 pounds. In introducing this new model, the Califone Corporation announced that there would be no increase in price.

For further information, write Cali-

For the finest in percussion instruments...LUDWIG...played by
the famous Northwestern University Wildcat Band, John Paynter, director.



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ber, 1936

... they're
going places,
these two!

Tommy Hohstadt
and his
Reynolds
Contempora
Trumpet



"I'm interested in a product minus that usual margin of error. And I have yet to find an instrument with better valve action, response, or controlled intonation than Reynolds. That's why I choose all three, the Bb trumpet, the C trumpet and the cornet, too."

Sincerely,

Thomas Hohstadt
Thomas Hohstadt

Ask your dealer to let
you try a Reynolds
Contempora—or write us
for his name—today!

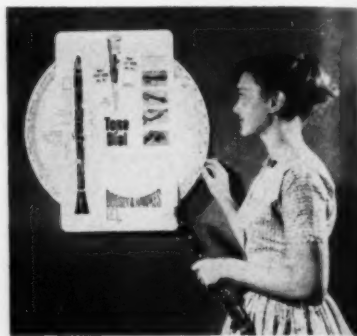
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2845 PROSPECT AVE., CLEVELAND 15, OHIO
Distributors of Roth-Reynolds Instruments

fone Corporation, 1041 North Sycamore Ave., Hollywood 38, California.

Free Tone Dials Available Again from Bruno

Sustained demand has required a re-run of the Besson Tone Dial for Brasses and the Boosey & Hawkes Tone Dial for Clarinets. The popular teach-



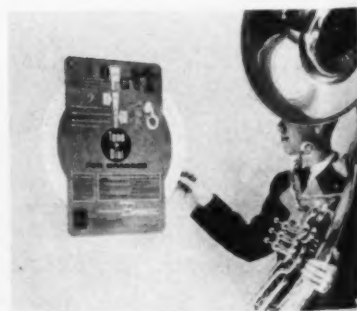
Boosey and Hawkes Tone Dial for Clarinets

ing aids, which are designed as "self-help" devices to assist students in learning their fingering, are therefore again being offered free of charge to music educators by C. Bruno & Son, Inc. While the models remain unchanged, the current printing offers an improvement over previous printings in that heavier board has been used for superior durability.

"We will continue to supply Tone Dials without charge to music educators as a public service on behalf of our dealers as long as we continue to receive so many requests," said a Bruno official. "This goes for both the Besson Tone Dial for Brasses and the Boosey & Hawkes Tone Dial for Clarinets."

An improvement over fingering charts, the useful aids work on an ingenious "dial your note" principle. Students simply dial any note. The Tone Dials automatically show correct fingering in a convenient "window."

For brasses, the Besson Tone Dial



Besson Tone Dial for Brasses

THESE USEFUL TONE DIALS...

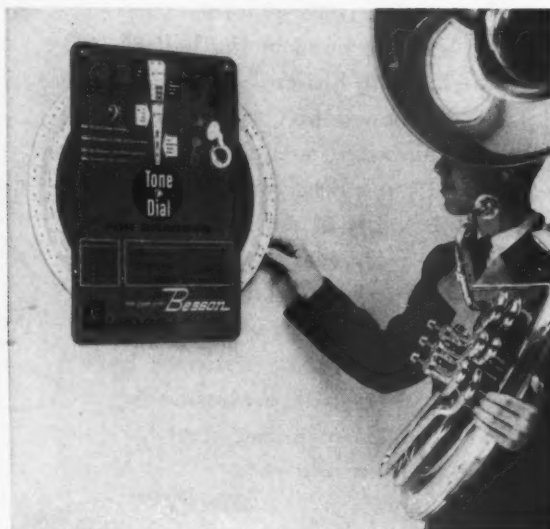
help your students learn their fingering. They are **free*** to music educators courtesy of your Bruno dealer. Send for yours today!



BOOSEY & HAWKES

TONE DIAL FOR CLARINETS

Students simply dial any clarinet note, and the Boosey & Hawkes Tone Dial automatically shows a photograph of proper fingering plus a list of the keys. Also shows alternate fingering and trills. Tone Dial illustrates how to assemble a clarinet and features a helpful "trouble chart."



Besson

TONE DIAL FOR BRASSES

Students simply dial any note, and the Besson Tone Dial for Brasses automatically and simultaneously shows the correct fingering for both treble and bass clef instruments, from trumpet to sousaphone. Tone Dial also gives valuable tips on the care and cleaning of brass instruments.

*One of each available *free* for your music room. Extras \$2.00 each.



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460 West 34th Street, New York 1, N. Y. or
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C. BRUNO & SON, INC. (to any address listed below left)

8-10

A. I am an active teacher. Please send *free* to my school:

- ☐ One Boosey & Hawkes Tone Dial for Clarinets.
- ☐ One Besson Tone Dial for Brasses.

B. For extra copies (or if not an active teacher—Check ☐).

I am enclosing \$2.00 each for:

- ☐ _____ Boosey & Hawkes Tone Dial for Clarinets.
(quantity)
- ☐ _____ Besson Tone Dial for Brasses.
(quantity)

Name and Title _____

School _____

Address _____

City, Zone, State _____

The Wire in the Bead of the Bell

A SYMBOL OF BLESSING'S EXTRA VALUES

It's an unseen circle of wire rolled into the bead of the bell of all the Blessing brasses. It assures a more perfectly shaped bell, and protects it against damage. Seems like a little thing until you discover that it's a typical example of the exclusive extras built into every component of Blessing cornets, trumpets and trombones—Blessing's way of speeding the progress of young musicians by providing them with professional quality at student prices. Test-play a Blessing and note the difference!



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ELKHART, INDIANA

simultaneously shows the correct fingering for both treble and bass clef brass instruments, from trumpet to sousaphone.

For clarinets the Boosey & Hawkes Tone Dial shows a photograph of the proper fingering in addition to a listing of the keys. It also shows alternate fingering and trills.

In addition, both versions of the Tone Dial give helpful information about their instruments.

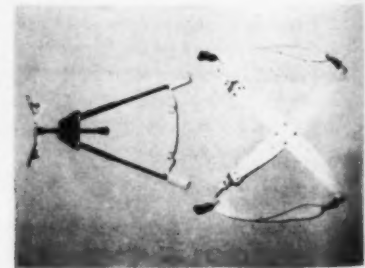
Their giant size and easy, simplified approach to fingering mastery make the Tone Dials ideal for hanging on classroom or band room wall.

Because of the high cost of preparation and production only one of each version can be supplied free to music educators for music room use. A nominal charge of \$2.00 is made for extra Tone Dials ordered by educators, or for any Tone Dials ordered by students or inactive teachers for personal use.

To obtain a free Tone Dial of either or both the Besson Tone Dial for Brasses and the Boosey & Hawkes Tone Dial for Clarinets send name, title and name and address of school to C. Bruno & Son, Inc., 460 West 34th Street, New York 1, N.Y., or 1100 Broadway, San Antonio 6, Texas. Extra copies, and copies for students or inactive teachers can also be ordered from the above or directly from any authorized Besson or Boosey & Hawkes dealer.

"Hi-Stepper Drum Holder" Makes Debut On Market

A new manufacturing concern stemming out of Indiana's largest percussion School System, under the trade



name Ralph Kester Innovations, has recently perfected and put on the market the "HI-STEPPER DRUM HOLDER", Pat. Pend. an entirely new concept in carrying a drum.

This new Holder is quite modern and superior to conventional methods. Completely adjustable and quickly detachable.

It is now possible for the snare or
(Turn to page 78)

Gretsch presents:

FRENCH PERFECTION IN WOODWINDS

A. FONTAINE CLARINETS



Band directors often appraise this fine clarinet at 50% over its actual cost. An exceptional instrument, thoroughly adequate for professional work. Good intonation; easy-blowing, all registers. Beginner-proof safety bridge key and locked key posts. Superior quality Grenadilla wood body.

MONOPOLE SAXOPHONES

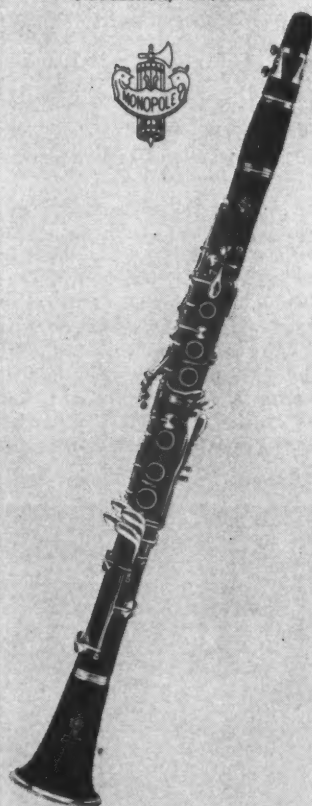
by COUESNON, Paris, France



Beautifully matched in tone through Alto, Tenor, Baritone models. Provide perfect balance with other woodwinds. Exclusive Monopole key system design allows fast, easy fingering all positions. Double tube neck eliminates wobble and air leakage.

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by COUESNON, Paris, France



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60 Broadway, Brooklyn 11, New York



The Percussion Clinic

By James Sewrey, A.S.B.D.A.

Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado

The Tenor Drum

Contemporary use of the Tenor Drum has the T. D. held in vertical position like that of the Scotch Bass Drum. This affords the drum section of today's marching bands greater maneuverability; and as well, will lend itself greatly to the contemporary cadential phrase. *Drum cadences DO change in form and scoring.*

Being carried in vertical position, held securely in place by the invention of the "verti-holder," the T. D. is off the leg and now out in front of the chest, "mouth-high." This position greatly aids marching and gives greater mobility to the use of the fast cadence. The NEW position assures the written part to be heard with clarity. Use of the "high, short (22½") step" and "dance steps" by marching bands can now be executed by the tenor drum-

Publishers should send all material for review direct to Mr. Sewrey.

mer without having to slight the written part.

The playing of the Tenor Drum, held in the vertical position, also greatly aids in performance execution. As before, the tenor drummer was at somewhat of a handicap what with the stick grip and hand position he had to use for performance. Especially, as the marching band demands became greater and the tempos, faster. However, this same grip and hand position used with the T. D. held vertically gives the performer freedom to execute with exactness. Thus, the parts now being written for the tenor drums are far more pretentious than those previously written and are capable of performance at the faster

tempo. Performance however, is still dependent upon practise and musicianship.

Let us examine the T. D. part. In the standard cadence literature, the T. D. part is written to either augment the bass drum part or the snare drum part with perhaps an occasional written misplaced accent or figuration. In other cases, the T. D. part was scored as a line in itself, which was one of strict imitation (by form) of the S. D. part, a combination of the S. D. and the B. D. part, a rhythmic fill-in under a sustained S. D. part, or as an underlying rhythmic line to strictly keep the pulsation of the time signature, thereby maintaining the character of the meter the drum section was playing in.

In the contemporary cadence literature, the T. D. part is written as an important rhythmic or counter-rhythmic phrase line or in "block" rhythm with S. D., Cym., and B. D. One will also find tenor drum parts which will encompass past and present day scoring.

The size of the Tenor Drum, commonly being used today, is the 12x17. It is being tuned at approximately a perfect fifth above the bass drum. The "verti-holder" which supports the Ten-

(Turn to page 56)

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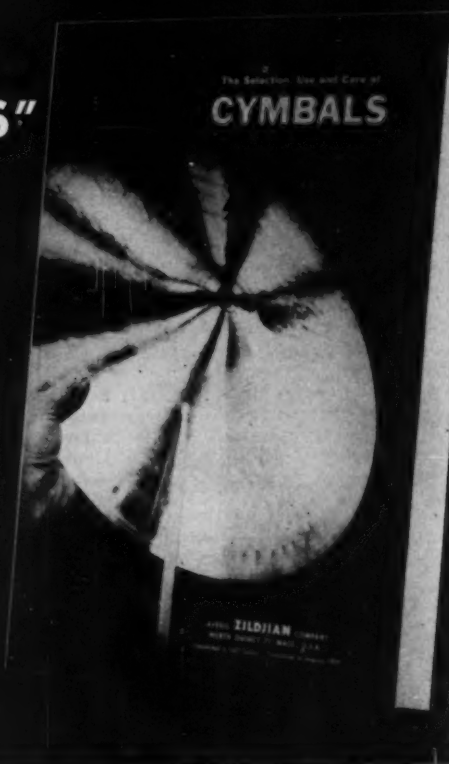
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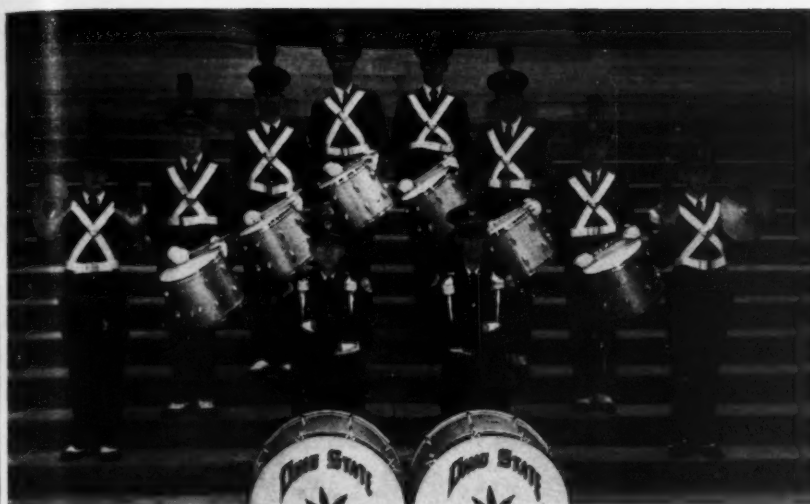
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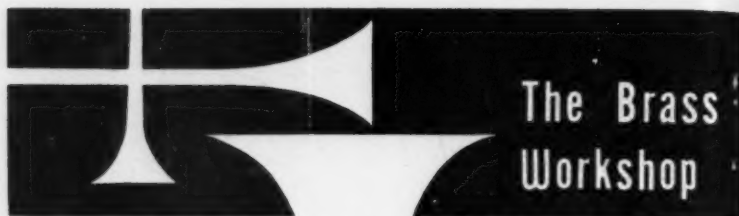
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By George Reynolds, A.B.A., C.B.D.N.A.

Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pa.

Quality First

By J. W. WORREL
Brass Instructor
University of Kentucky

The band director who faithfully attends clinics such as the Mid-West and state-wide affairs should, after so many times, be struck by the same theme running through most talks and demonstrations. One is the absolute necessity for striving mightily after tone quality from the very beginning (so if you can play a peck of notes in one second and they are all bad sounds —). The other is the extreme divergence of views held by diverse speakers, all "experts." Much experience has taught me that we can dispose of the contradictions in a very few minutes. That is, by trying the suggested panacea on one's students. Even if the authority is right, if we cannot make the solution work in practical situations, the net result is wrong.

In this train of thought I would like to suggest a check-list on brass embouchure, in which case, you find the answer. A few minutes trial on your students should soon turn up some solutions to common problems.

Checkpoint No. 1 — what is the effect of the position of the tongue?

a. on low notes — try high tongue position (as in "tee") . . . try low tongue position (as in "tah").

b. on high notes — do as above.

Checkpoint No. 2 — what effect does pivoting (of head or horn) have on change of registers and quality?

a. on low notes — try horn pivoting up, or head pivoting down . . . try horn pivoting down, or head pivoting up.

b. on high notes — try as above.

Checkpoint No. 3 — what effect on range and quality does the vertical placement of the mouthpiece on the lip have?

a. try placing mouthpiece too far to Left — Right — Center.

Checkpoint No. 4 — what effect on range and quality does the horizontal placement of the mouthpiece on the lip have?

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a. try placing the mouthpiece: (1) $2/3$ on the upper lip . . . (2) $2/3$ on the lower lip . . . (3) half and half.

Checkpoint No. 5 — what is the effect of the lip movement on range and quality?

a. on high notes (1) the lip goes back (as in a smile) . . . (2) the lip goes forward (as in a pucker) . . . (3) there is little outward movement.

b. on low notes — try as above.

Checkpoint No. 6 — what is the effect of how the lip is held on range and quality?

a. the lip is rolled back over the teeth some.

b. the lip is rolled out and away from the teeth some.

c. the lip is held as in its normal (nonplaying) position.

Checkpoint No. 7 — what is the effect on quality of the tension of the buzz?

a. try buzzing (just normal playing tension) lower, produce a flatter pitch.

(Turn to page 58)

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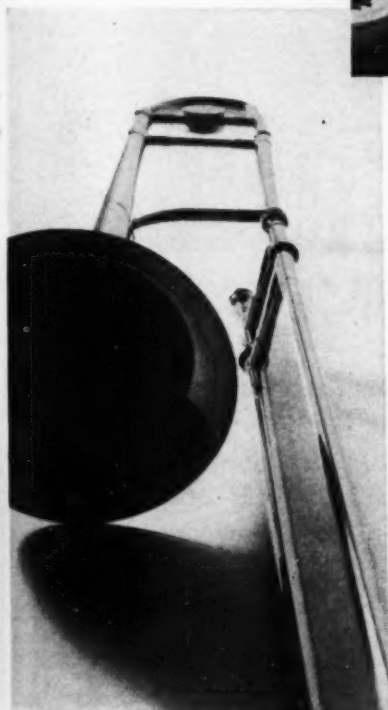
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By David Kaplan

Woodwind Instructor, West Texas State College, Canyon, Texas

The Works of Gustave Langenus—Part I

In surveying the output of Gustave Langenus it becomes apparent that some plan of organization is necessary. We will begin with the original solos, then the Fritz Kreisler arrangements, the editions of old classics and the solos arranged for two clarinets. Following this will be the miscellaneous solo arrangements, the ensembles and finally the methods and studies. We begin with the original solos.

The Six Easy Solos, The first of the Langenus original solos is the series, *Six Easy Solos* for clarinet and piano (each .60, published by Carl Fischer). This series, published first in 1934, is remarkable in that it represents an early attempt to provide solos on a particular level for the younger student. In *The Forest* is thus a 4/4 Andantino (concert Bb) in the chalumeau

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direct to Mr. Kaplan.

range (low g up to a¹). Only quarters, dotted quarters and a few eighths are used. The young student will note some dynamics and some tempo changes. The material is geared for the young student. Breaths are appropriately marked each two measures.

Lullaby, the second in the series, is also in the chalumeau range but goes a step further — using more eighths, a 2/4 meter (Andantino), more dynamics and skips. Like the first solo, *Lullaby* is in concert Bb. With *Mount Vernon Menuet* the range is extended to the throat tone Bb and from b² to c³. Two registers are used, the low and the sweet. The "break" is not yet attempted.

Let us stop and consider a minute.

In our clarinet teaching we do teach the lower register thoroughly before attempting the upper register. It is after the upper register is introduced that we next offer the "break". Langenus's solos follow this pattern. The intelligent teacher can make excellent use of the series as supplementary material to accompany the various stages of progress.

Mount Vernon Menuet (3/4, Bb and Eb concert) is faster than the previous two. The solo begins in the upper register followed by a short section in the lower. There is then the change of key, a long trill, a return to the original register and key and a close in the lower register.

With the fourth in the series, *Donkey-Ride*, we are confronted with some moderate technique. In concert Eb (2/4) the music offers work in the "break", scalewise sixteenths, grace notes, and some tonguing. With proper pre-training this solo is a logical choice. *Chrysalis* finds the clarinet in G. The music alternates between a 4/4 Andante and 2/4 Allegretto. The previous solos used a range down to low g. This solo extends from low b to a¹ and from c² to c³. The "break" is not used. The change from low to high register is good at this stage; it helps to teach embouchure control.

The final solo in the series is
(Turn to page 60)

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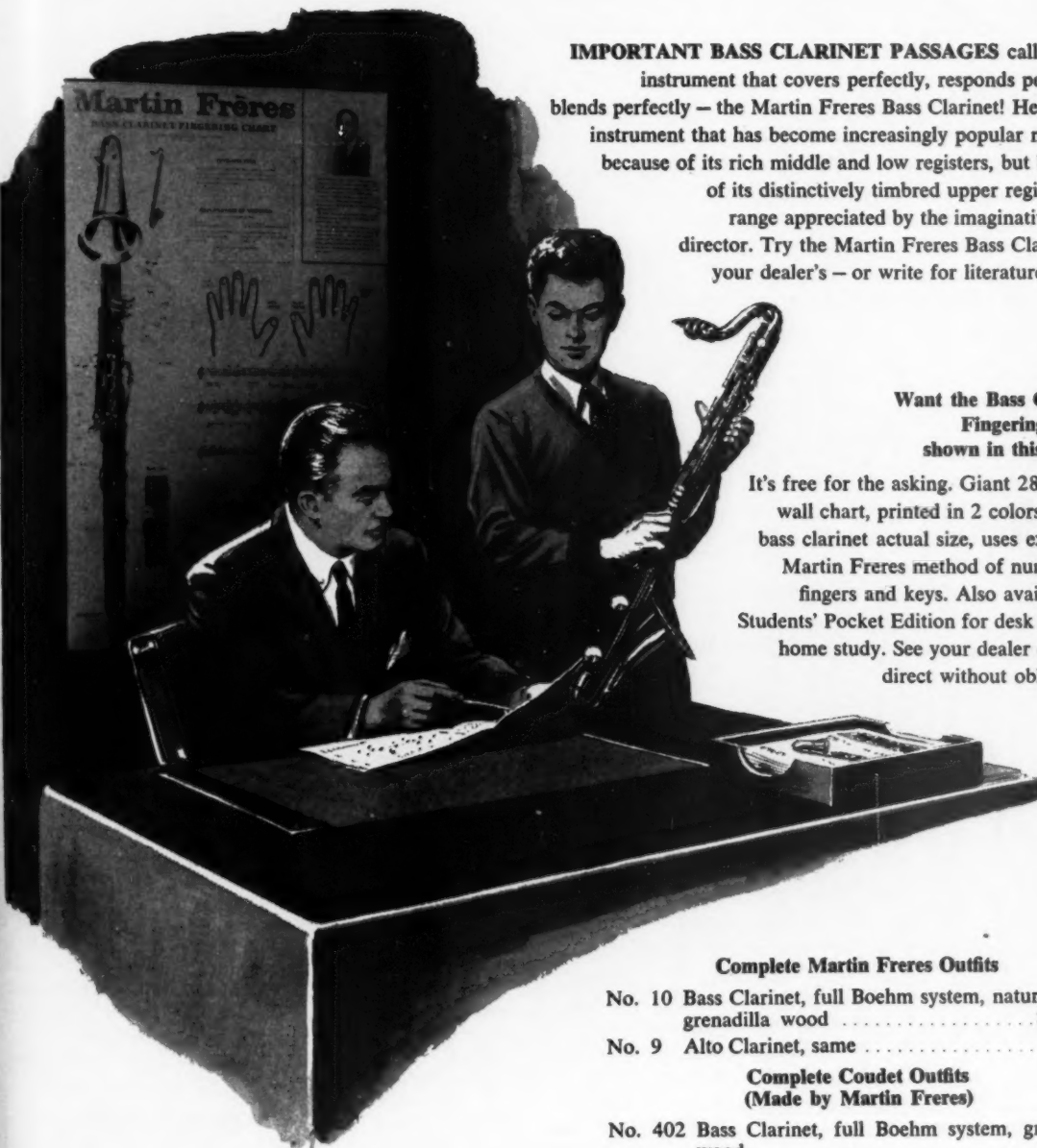
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Let Me Answer Your Flute Questions

By Mary Louise Nigro Poor

Flute Instructor, 427 North Second St., DeKalb, Illinois

New Music Review

Three Pieces for Alto Recorder or Flute by Erik Satie, transcribed by Erich Katz, published by Omega Music Corporation, 19 West 44th Street, New York 36, New York.

These are some very delightful piano pieces transcribed for flute or recorder. They are in a modern idiom since the late Erik Satie ranks as one of the foremost of contemporary French composers.

The first two pieces, *Gymnopédies* No. 1 and 2, are quite easy. The third, *Danse de travers* from *Pieces froides*, No. 2, is a little harder.

These represent the type of music that should be on more grade school contest lists. They are first rate music and why shouldn't beginners be able to perform music that can help to develop their tastes along the lines of our contemporary composers. Unfortunately there has not been too much music available, and frequently what is available is not always made obvious to band directors who guide the contest selections.

These three pieces are highly recommended.

Seen At The Trade Show

New ideas in flutes were displayed this last summer at the Music Trade Show at the Palmer House in Chicago. So few new and practical ideas in instrument making have occurred in the past 100 years that we're always on the lookout for any improvements.

Ideas, like fashions, seem to go in cycles. For instance, two things are making a reappearance in flutes. There is the *E flat flute*, which did not enjoy too great a success when it was available some years ago, and a gadget on the flute for a more easily attained high E. This last we shall discuss in another issue. Now let's talk about the *E flat flute*.

There are two companies now producing what they call new, improved *E flat flutes*. These are the W. T. Armstrong Co., and Artley, Inc.

The Armstrong *E flat flute* is in two pieces only, with only the head joint separate, and the list price is

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\$137.50. According to the flyer published by Armstrong, the new *E flat flute* is slightly smaller in bore and four inches shorter than the *C flute*.

The Artley *E flat flute* is in three sections, enabling the player to adjust the foot joint. This instrument is listed at \$145.00. Artley refers to its model as the *E flat Coloratura flute*.

Distributed with other literature concerning these instruments at the Trade Show, was a paper titled "A Treatise on the Use of *E flat flutes in Band*" by Thomas F. Fabish, Director of Bands, DePaul University, Chicago. Mr. Fabish's main point in advocating the use of the *E flat flute* is that it can be used as a substitute for the *E flat clarinet* parts in the band music. He also mentions that while an *E flat clarinet* requires one of the best clarinet players, the *E flat flute* requires no such advancement in a player. He feels that the use of 2 or 3 *E flat flutes* on *E flat clarinet* parts would add just the right touch in woodwind blend that is needed.

Also mentioned by Mr. Fabish is that the *E flat flute* could possibly solve the problem of the "over-abundance of existing flute talent" that is available today. There are many interesting points in this article and I found nothing in it with which to argue. However, I do not feel that the *E flat flute* can completely supplant the *E flat clarinet*. If one is going to

(Turn to page 63)

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Coordinated by David Kaplan

Music Department, West Texas State College, Canyon, Texas

Reviews By David Kaplan

Processional Hymn, by Julian Work,
Shawnee Press, FB 7.00 SB 9.00, Choral
Parts SATB .25, 1957.

Mr. Work is the composer of the *Portraits From the Bible*. I have wondered when we would hear from him next. The hymn is based on the traditional *Gaudeamus Igitur*. Words have been added by Wihla Hutson. The music may be performed with or without chorus. A vigorous 12 bar introduction (Largo 4/4-3/4 in G) precedes the first statement. The first statement is in 3/4 (G) and opens in the brass and low woodwinds; the second section is in the higher woodwinds. The key changes to Ab as the second statement appears. Here we have the melody in the upper woodwinds with triplet accompaniment in the saxes. The brass take the middle section. A brief interlude leads into the third statement, a grandioso section in G with 32nds in the upper woodwinds. The material moves into Bb and there ends. There are key changes, a few high notes, and some 32nds for the clarinets. The cornet has a couple of high notes. If worked out properly this can be an exciting part of any concert program. Class B up.

Malta, G. C. March, by Arnold Bax,
Fantasia on the Alleluia Hymn, Gordon Jacob, Complete set 11.00, Chappell.

Since the two numbers are published together, back to back, let us take them together. Both are editions in the Chappell Army Journal. The composers are distinguished British musicians with impressive accomplishments to their credit. Malta is an impressive, stately march that we associate with the British. It must not be taken at great speed. The music is in 4/4, keys of F, C and Eb, and begins softly in the woodwinds. There are interludes of the fanfare type that provide contrast to the smooth flowing theme. Not difficult. C plus. The Alleluia is highly contra puntal and

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imitative. The motive receives interesting treatment such as the interplay between the basses and clarinets at the beginning Adagio (3/4 in F). The tempo quickens to an Andante and the melody is elaborated upon first in 16ths than in triplets. After reaching a climax the music dies down and ends softly. Interesting and certainly worth the effort. The instruments, as in all of Jacob's works, are well considered. Class B.

(Turn to page 66)

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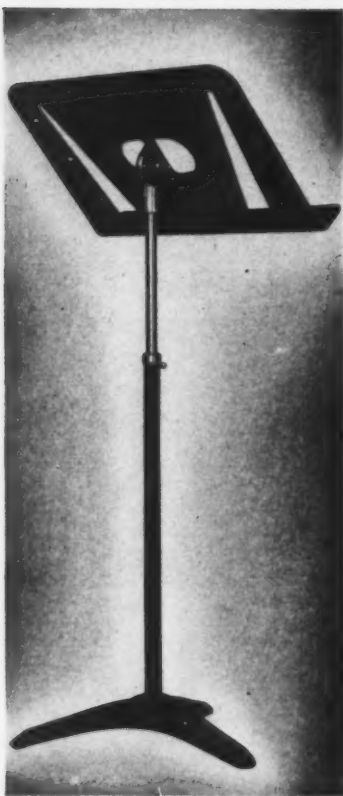
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By Dr. Angelo La Mariana, ASTA

Music Department, State University Teachers College, Plattsburgh, N.Y.

New and interesting materials for sight reading as well as for possible performance is the reason for this months selection of reviews in the various grade levels.

Orchestra Reviews

The Young Orchestra, Philip Gordon, Pub. Bourne, Price: Full Score \$2.00, Parts and Pa. 85¢.

Easy, full sounding arrangements of twelve familiar selections suitable for programs thru out the year. Arranged for single reed and brass except two; clarinets, trumpets and Horns. The parts are large and clear with bowings and occasional fingerings. Except for *Adeste Fidelis*, quarters notes are the shortest values.

Strings are playable in the first position except for one note in the string bass. Keys are: C, F, Bb. Grade I

Elementary Orchestra Folio, arranged and edited by Philip J. Lang, Pub. G. Schirmer, Price, Pa. Cond. \$1.50, parts 75¢

Twelve, one page, selections of original violin music effectively and colorfully arranged. The numbers are not stereotyped. There is a variety of composer styles and musical forms.

The reed and brass parts are in practical registers and add color. A quartet of saxes, optional, add resonance to the inner voices. Parts are large and clear with fingerings for the upper strings.

1st violin playable in the 1st position, some notes in the 3rd position in #5; 2nd violin fingered for 3rd position in #7; viola fingered 2nd position in #7; cello, 2nd position for several numbers; bass 3rd position. Keys: C, F, G and Bb. Grades I and II.

Silhouette, Maurice C. Whitney, Pub. Lawson-Gould Music Pub., available G. Schirmer; Set \$4.00, Pa. Cond. 75¢, parts 30¢.

A lovely impressionistic, slow selection colorfully orchestrated for full Jr. High orchestra. The reed and brass parts are not technically difficult, eighth notes are the shortest, however

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intonation is more demanding.

1st violin, 2 notes in 5th position; 2nd violin, viola and bass 1st position, cello 3rd position. Grade III.

Marche Slave, P. I. Tschaikowsky arr. C. P. Herfurth, Pub. Carl Fischer, Price: Set A — \$4, B — \$5.75, C — \$7.50. Pa. Cond. 60¢, parts 30¢.

A full sounding arrangement, from *Our Famous Favorites for Orchestra*, for the usual elementary orchestra except 3 trumpets, 2 trombones, tuba and alto and tenor sax. Parts, within the capabilities of Jr. High players, are large and clear.

String parts have been edited with a few fingerings. The violins are divided into four sections: advanced, 1st violins A, B and 2nd. Strings 1st position except: advanced, 7th position; viola, two notes 3rd position; and (Turn to page 70)

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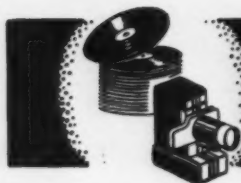
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By Robert F. Freeland

Librarian and Audio-Visual Coordinator, Helix High School, LaMesa, California

Books

Canby, Edward Tatnall. "High Fidelity and the Music Lover." Published by Harper Bros., 1958. \$4.95.

We remember Canby for his success of the past in two other books "Saturday Review Home Book of Recorded Music" and "Home Music Systems." A most readable book on the subject written in a nontechnical style. Up-to-date in every respect including stereophonic phonographic equipment and recordings and tapes. Highly recommended.

Krueger, Karl. "The Way of a Conductor: His Origins, Purposes and Procedures." Scribner, 1958. \$3.95.

The former conductor of the Detroit Symphony Orchestra gives us a valuable book on the history, performance problems and workings of the symphony orchestra conductor. Orchestral seating arrangements, sonority, color blending and contrasting difficulties are some of the topics covered by Dr. Krueger. Recommended.

Recordings

"Ohio State." Jack O. Evans, Director of The Ohio State University Marching Band. One 12 inch LP disc Produced by Fidelity Sound recordings, 2787 Ohio Avenue, Redwood City, California. Number LP-1210, \$4.98.

Contents: (1) "Fanfare - Buckeye Battle Cry"; (2) "March-Grandioso" by Seitz; (3) "Jellalabad" by James; (4) Highlights from the Overture "1812" by Tchaikovsky; (5) "March for Brasses" by Goldman; (6) "Glory of the Gridiron" by Alford; (7) "Kiwi on Parade"; (8) "Script Ohio Music—

Record and Film Companies should send material direct to Mr. Freeland for Review.

French National and Buckeye Battle Cry." (Side two): (1) "Ohio Medley" with "Beautiful Ohio," "Round on the Ends," & "Down by the Ohio." (2) "Gladiator's Farewell" by Blankenburg; (3) "Barnum & Bailey's Favorite" by K. King; (4) "Orange Bowl March" by Henry Fillmore; (5) Highlights from "Poet and Peasant" by von Suppe; (6) "Brass Band on Parade" by Leidzen; (7) "Washington Post" by Sousa, arr. Leidzen; (8) "Sound of the Campus Chimes."

The Ohio State University Marching Band is said to be the only college "all-brass" band in America. It boasts to be the largest brass band in the world. A brass band uses only brass instruments — cornets, trombones, tenor horns, alto horns, baritones, euphoniums, bass horns and percussion. No reed or woodwind instruments (clarinets, saxophones, flutes, etc.) are used whatsoever.

I feel certain many will be interested in this fine recording of a top musical performing Marching Brass Band. Most of the music used by this 144 piece Marching Band is specially arranged, because of the all-brass makeup of the Ohio State Band. The arranging is done by Richard W. Heine. It is undebatable that the brass combination gives a performance of rich and powerful sounds needed in outdoor performances.

Highly recommended.

Verdi, Giuseppe: "La Forza del Destino" (highlights). Orchestra and Chorus of La Scala, Milan under the (Turn to page 71)

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The Band Stand ...



By Arthur L. Williams, A.B.A., C.B.D.N.A.

A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Tenth National Conference of College Band Directors National Assn. University of Illinois, Urbana, Illinois December 19-20, 1958

To do honor to its Life President, Albert Austin Harding, the 10th National Conference of the College Band Directors National Association will break precedent by meeting for the first time outside Chicago when on December 19-20 (Friday and Saturday), 1958, President Frederick Fennell convenes this outstanding organization of college band directors at the New Band Building on the campus of the University of Illinois located in Urbana-Champaign, Illinois.

In addition to three programs by the famous University of Illinois Bands under the direction of Mark H. Hindsley, Director of Bands, and his most able assistants, the college band directors will explore every facet of the new Band Building, outstanding of its kind. Representatives of the Music Publishers Association and the Music Publishers Protective Association will discuss with the college bandmasters the uses and abuses of the current music copyright law. Special attention will be given to the problems of the small college band in a

session chaired by Everett Kisinger, Assistant Director of Bands at the University of Illinois.

An outstanding feature of each National Conference is the performance and rating by the attending conductors of the new original band compositions which have been recommended by each of the six national divisions. Many of these compositions subsequently are published and become a permanent part of our American band literature.

The final general session will include a Conference Testimonial to Dr. Harding "whose pioneer activity in and life-long devotion to the University of Illinois Bands so singularly manifests all for which the College Band Directors National Association was organized to represent." It was on this campus that the college band of today grew from infancy into the healthy young musical organization now found on most college and university campuses. Thus the CBDNA honors the man who started it all back in Urbana, Illinois when the representatives of the 270 active conductors and 42 associate Music Industry Council firms assemble on December 19-20, 1958.

In announcing the coming conference, President, Frederick Fennell,

Conductor of the Eastman Wind Ensemble, says, "The steady growth of the College Band Directors National Association over the past sixteen years is a high testament to the wisdom, imagination and industry of a leadership that grew within the college field, led by a host of men whose former high school bands cradled the phenomenal development of the school band in America. It is their outstanding work which has built our unique organization, and this Tenth National Conference, like the previous nine, honors their distinguished contributions to the art of music, its teaching and enjoyment through the thoroughly unique American College and University Band."

The College Band Directors National Association was organized in December 1941 at a meeting called by William D. Revelli, Director of Bands at the University of Michigan, who was chosen to serve as the new organization's first President. The current National Officers are:

PRESIDENT: Frederick Fennell, Eastman School of Music, Rochester, N. Y.

VICE PRESIDENT: James Neilson, Oklahoma City University, Oklahoma City, Oklahoma.

(Turn to page 61)



CBDNA PICTURE OF THE MONTH: We hereby salute the San Francisco State College Symphonic Band, Edwin C. Kruth, Conductor. At San Francisco State College, located in San Francisco, California, Edwin Kruth holds the title of "Director of Bands and Coordinator of Instrumental Music." He has just accepted the appointment as representative of the Western Division on the newly created Committee on Public Relations.

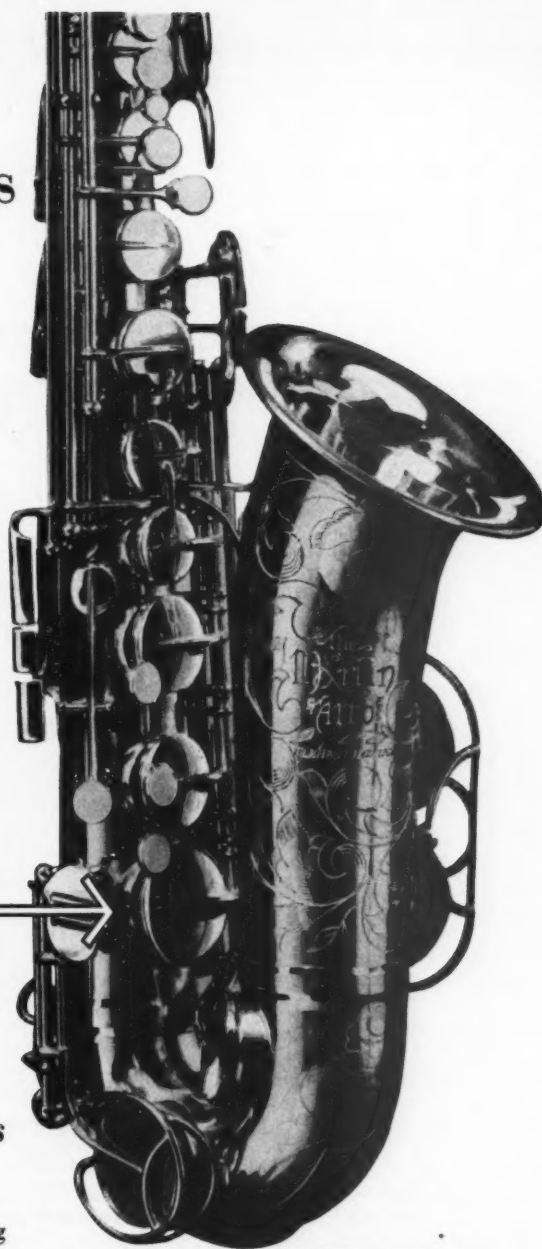
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Advancing Education In Kentucky

By Robert R. Martin
Superintendent of Public Instruction
State of Kentucky

Some months ago in this space, I discussed the place of physical education and its function in the modern school curriculum. I said that it is no less important than any other phase of the public school program. This is of course true of instruction in other specialized areas as well.

One of these that has gained new significance in the Kentucky program is music.

The schools of today can no longer teach a few basic skills and be satisfied that they have contributed to the well being of our boys and girls. (There are those people who would have us return to such a curriculum but this would be like trading electric lights for coal oil lamps.)

Educators long ago realized that if the schools were to meet the needs of vastly and rapidly changing conditions in a democratic society, they must recognize first of all that education is as broad as life itself. Thus, the main purpose of the school should be to prepare youngsters to understand the world about them and participate in its activities.

It is easy to see the importance of music in this philosophy. To most people, music is a source of pleasure. How dreary our world would be without it, or how drab would be the school which teaches only those

courses which help in gaining a livelihood. Music offers esthetic and cultural appreciations that are as vitally necessary in today's curriculum as are mathematics and sciences.

We in Kentucky have endeavored to give to music the status that it requires and deserves in the curriculum and under the Foundation Program, music was placed on an equal basis with other administrative and instructional service units.

In 1957, a Supervisor of Music was added to the Staff of the Department of Education's Bureau of Instruction. His responsibility is for assisting local school districts in achieving expanded and enriched music programs and in long-term planning.

In 1956-57 school year, music accounted for 17.6 per cent of the total special instruction and administrative units. These units were allocated to 99 county and 72 independent districts.

It is interesting to survey the extent of the music programs now being offered in our schools, especially when one considers that not too many years ago, music was rarely taught with equal emphasis to other courses in the curriculum.

Of some 103,004 pupils enrolled in the upper four grades in Kentucky public schools, records of the Division of Instructional Services in the De-

partment of Education disclose that there are 25,158 pupils enrolled in various courses in music. The largest enrollment are in vocal music courses. These have attracted more than 11,000 Kentucky high school pupils while instrumental music courses rate the second place in popularity, with 9,800 pupils enrolled. In addition to courses in vocal and instrumental music, another 3,500 high school students are enrolled in such courses as general music, music appreciation, advanced theory, and strings instruction.

There are no records of actual enrollment in music courses for those years prior to the adoption of the Foundation Program law and its emphasis on specialized instruction areas, but we do know that the music program was extremely limited and accounted for only about five per cent of the total high school enrollment. This compares to eighteen per cent presently and is the more significant when one remembers that our total enrollment has increased by some 30,000 in the last ten years.

Music is a necessary part of good school's curriculum and as this phase of our program continues to expand, it will make an important and much needed contribution to advancing education in Kentucky.

The End



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The Place of Music in Education

1. Educational Benefits for the Student

Educators have found that the creative qualities of music-making develop imagination, that the absolute character of musical notes develop mental discipline and that the challenge music affords develops perseverance.

The intellectual training of music provides a mental base of awareness and imagination that carries over into other academic pursuits. Harry Walden, director of instrumental music at the Orchard Park and Trent Schools in Spokane, Washington, believes that many a child has found the magic formula for succeeding in the three R's because of an interest in music. "I am positive," he says, "many students would have dropped their high school work had it not been for an interest in band work. I have seen boys and girls failing in their studies who, after taking a horn, have become better than average students."

Emile H. Serpos, director of music education in the Baltimore, Maryland public schools, says:

"Music can be a very potent instrument in moral building and in adjustment to life in the school, the home and the community. I have known many cases when I believe it kept young people in school when nothing else would."

Dr. Thaddeus J. Lubera, assistant superintendent for Chicago's secondary schools, says, "More than any other art, music shapes life and personality. It teaches punctuality, teamwork, discipline and cooperation."

Ernest Opp, music director at Civic Memorial High School in Bethalto, Illinois, says music makes the student more perceptive by sharpening his senses of sight, hearing and touch.

It has long been recognized that the best way for children to learn is to work together. The cooperation at the

roots of any successful school musical organization carries over into the classroom and other subject matters.

Mr. Dale C. Harris, former president of the American School Band Directors Association, lists as the by-products of music: meticulous attention to detail, organization, discipline, teamwork, reliability, courtesy and initiative.

Such habits make study an easier undertaking for the young scholar who is undergoing probably the most concentrated learning process he will ever face. The efficacy of musical training in producing high scholarship was revealed in a national survey that showed 90 per cent of all elementary school honor students played some kind of musical instrument.

On the higher educational level, the same effects are seen. In a survey of 200 colleges and universities, officials of 196 declared that musically trained students were far superior to others.

Music has won its place in the American school curriculum because it provides the knowledge, skills and ideals the White House Conference on Education has outlined as the school's responsibilities to the community.

Music also comes up to the standards established by the National Education Association for judging prospective school courses. Its seven-phased measurement of the value of pupil activities and music's relation to these requirements are:

1) **HEALTH** — Instrumental music contributes to mental and physical health by exercising mental faculties and the circulatory, respiratory and muscular systems.

2) **COMMAND OF THE FUNDAMENTAL PROCESSES** — Playing a musical instrument develops accurate coordination of eyes, ears, lips, tongue, breathing and fingers. These faculties

become sensitive to mental commands and the musician learns to think and express simultaneously, doing both clearly and accurately.

3) **PREPARATION FOR VOCATION** — Careers in music can be found in symphony orchestras, theatre orchestras, dance bands, churches, teaching, therapy and other fields, using radio, movies, television, records, the concert hall and the classroom as outlets. More abundant than professional musicians, however, are the career people who adopt music as an avocation supplementing their vocational rewards with the creative and aesthetic rewards of music-making.

4) **WORTHY HOME MEMBERSHIP** — Music is a binding force among family members. It provides the meeting ground for all, no matter what their ages or outside interests may be.

5) **WORTHY USE OF LEISURE TIME** — Music contributes to better and fuller living and cultivates interest in and appreciation of the special abilities that come through music. Music provides a medium for social activity and is a relaxation outlet.

6) **CIVIC EDUCATION** — Music helps build conscientious citizens by fostering strong community ties and by teaching cooperation, teammanship, acceptance of leadership, responsibility and discipline.

7) **ETHICAL CHARACTER** — Music introduces a sense of ideals into the child's world and makes him aware of the pre-requisites of fine performance — industry, punctuality, honesty and integrity.

Music as an intra- or extra-curricular school activity in students' lives adds a vital element to their education. (Turn to page 62)

Use Of The Tape Recorder

By Rolf C. Johnson, A.S.B.D.A.

Director of Bands, Laurel High School, Laurel, Montana

Numerous fine articles have been written on the use of the tape recorder, but I should like to confine my statements to the uses of the machine for instrumental work only.

The band director who half-heartedly records a few selections during rehearsals, plays them back for the band members and then lays the tape aside or erases it will gain little satisfaction from its use. A great deal of experimentation is necessary before the true value of the tape recorder can be realized.

While taking a course in Radio, Recording, and TV at Montana State University from the late Professor Stanley M. Teel, the many possibilities of the Tape recorder became evident to me. Mr. Teel's music education classes were always full of practical ideas, and the above mentioned class was no exception.

Recording The Full Band

Do not expect professional recording quality unless your rehearsal room or auditorium is acoustically perfect and your band plays exceptionally well. The chief values of recording band selections are:

1. Checking intonation
2. Listening for dynamic balance
3. Locating technical trouble spots (The play-back will reveal difficulties which the director may not be able to detect while standing in front of the band)
4. If the concert number is fairly well done at the proper tempo, the recording may be used during sectional or special practice with small groups. The drummers especially will enjoy working out their concert music much more if they are permitted to practice with a recording. Our entire

spring concert was taped two weeks before concert time and the recorder was available to students who were experiencing difficulty in passing their concert numbers.

5. It affords the director an opportunity to study and analyze concert numbers at his leisure. (Whoever heard of a music teacher with leisure?)

Solo and Ensemble Work

For solo and ensemble work the tape recorder is invaluable. Not only can the solo be recorded and played back for detecting errors, but the selection can be recorded with the piano accompaniment during the early period of study and used in helping to memorize and otherwise improve the solo. A recording of an ensemble may reveal difficulties in balance which might be of great help in making it a better performance.

Testing

In our school system elementary band students are permitted to try out for junior band at any time during the year. As our schedule is such that the elementary students come to the band room only twice weekly, it is very difficult to find time for testing. During the last school year, practically all individual testing was done during the band period by the use of the tape recorder. Students were told a week in advance on which days they would be permitted to take the test. The tape recorder was set up in a practice room and the material to be played was posted before the band period began. Students signed their names on the blackboard at the beginning of the period and went in

turn to the practice room and played the required numbers. The recording was done at slow speed ($\frac{3}{4}$) so that one tape would be sufficient for the 50 minute period. The tape was then replayed at a later time for evaluation of each student's performance.

Class Work

During the school year our schedule does not provide for instrumental classes. As mentioned before, all elementary band work is done in two periods of full band per week. However, our summer band program provides time for instrumental classes, each of which meets once during the week. Here again I have used the tape recorder to great advantage. Using the bass clarinet and a wind-up metronome with a rather heavy beat, I recorded the lessons from the elementary clarinet method which were to be used during the eight week period. The exercises were recorded slowly with considerable repetition allowing even the slowest students to read with the group. Then seating the students in such a manner that I could observe hand positions and embouchures of each, I was free to check each student as the class played the lesson with the recorder. Incidentally, the recordings made with the bass clarinet are much easier for soprano clarinetists to follow than those made with the soprano clarinet. Likewise, trumpet players will follow recordings made with a baritone much better than if a trumpet is used in recording. We have practically the entire elementary drum book recorded with a snare drum and the bass drum. This again affords the director an opportunity to observe each student while he is playing.

(Turn to page 59)

The John Philip Sousa Memorial

By Lt. Col. William F. Santelmann
Chairman, Board of Directors
John Philip Sousa Memorial, Incorporated

The John Philip Sousa Memorial is making marked strides in its progress despite the fact that the main fund-raising drive will not start until fall of this year. The Board of Directors, headed by Lt. Col. Wm. F. Santelmann (Ret.), former Leader of the Marine Band, met in July and reported that Sousa's daughters, Miss Jane Priscilla Sousa and Mrs. Helen Sousa Abert, were donating the house where their famous father wrote so many of his world-renown marches. This house, located at 318 Independence Avenue, Southeast, Washington, D. C. was the first home purchased by Mr. Sousa and he lived there with his family after he founded his famous band. The deed to the property was given to the Board of Directors by Mrs. Abert in August.

The Board includes Dr. Herbert Henderson, representative of Kappa Kappa Psi, Mr. Arthur H. Brandenburg of the American School Band Directors Association, Mr. James W. Dunlop of the College Band Directors National Association, Mr. James Phillips of the National Catholic Bandmasters Association, Mr. Herbert Weber of the Sousa Band Fraternal Society and Mr. Richard Townsend of the

American Bandmasters Association.

This group, after incorporation, contacted various firms in the musical industry and advised them of the plan to renovate the old Sousa homestead and make it into a national memorial open to the gen-



Mr. Sousa's most popular picture

eral public. It is planned to refurbish the house with as much of the Sousa furniture as possible and place all Sousa memorabilia in this

central location in the Nation's Capital where visitors can have an opportunity to view it. The firms which contributed generously to the funds necessary to start this project will be listed permanently in the Memorial.

In the fall of 1958, special cornet parts of one of Sousa's marches will be distributed to every band in America. The cornet part will be printed on a cardboard backing with a slot large enough to accept a dime over each note. This fund-raising activity will give every band in the country an opportunity to honor the famous American who made band music popular throughout the world. Sousa's influence on the high school and college band movement extends to the present day and no marching band appears in public without playing many of the Sousa marches.

The two first personal donations were made by former Sousa bandsmen, Dr. A. Austin Harding and Dr. Frank Simon, close friends of the great bandmaster. These contributions were received at the annual convention of the American Bandmasters Association.

Among the gifts already on hand for the Memorial are Sousa Band uniforms, photographs from all of

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Lt. Col. William F. Santlemann, Leader United States Marine Band from 1940 to 1953 and now chairman, Board of Directors, John Philip Sousa Memorial, Inc.

the Round-the-World tours, autographed photographs of Mr. Sousa, phonograph records of the Sousa Band, hat and lapel insignia, diaries kept by bandmen, etc.

Prior to his death, Mr. Sousa donated his musical library to the University of Illinois and his daughters subsequently gave his manuscripts to the Library of Congress. The new Memorial is located one-half block from the Library

of Congress annex and, thereby, the public will be permitted to view the other exhibits as well as his manuscript music.

The largest material contribution was made by the widow of Edward Williams who had the honor of being the first musician to sign a contract with the Sousa Band in 1892. Mrs. Eveline Williams, of Washington, D. C., donated her late husband's photographic collection made during several band



Mr. Sousa in his directors uniform at the turn of the century.

tours and a most unusual collection of gold and silver spoons collected from all over the world. These spoons, a fad of the early 1900's, will be displayed in the Memorial.

Several architects, familiar with safety features needed in public buildings, have volunteered their services in the renovation program. Bids for the work will be taken in the spring of 1959 when necessary funds are on hand.

Anyone wishing to donate money or memorabilia or who desires more information can contact the Board of Directors, 2907 N. Edison St., Arlington, Virginia.

The End

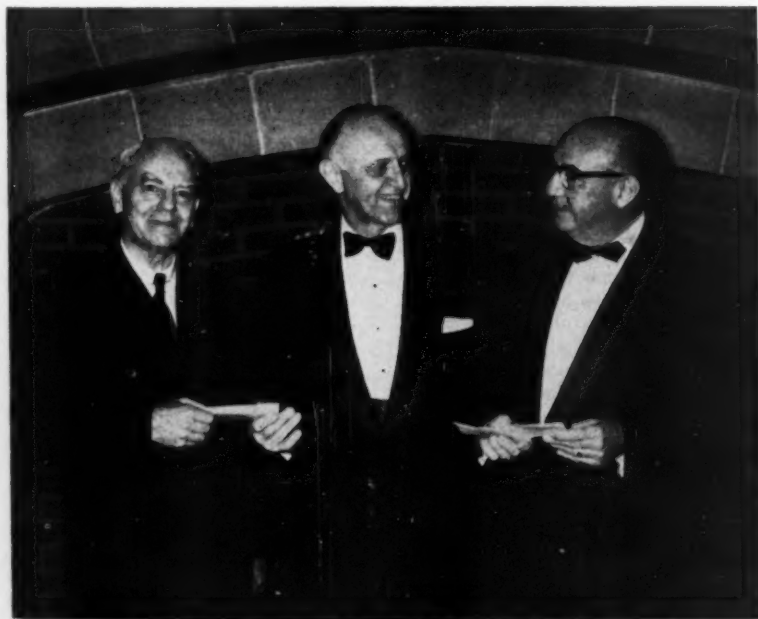
Harold Bachman's Letter Tells Of Outstanding Marching Band Clinic

"I am enclosing the cover sheet and schedule of events for the recent Florida All-Star Marching Band and Marching Band Clinic which was held on the University of Florida campus August 3rd through 8th under the joint sponsorship of the University Department of Music and the Florida Bandmasters Association. This was the first Clinic devoted exclusively to the problems of the marching band to be held in Florida, and it included some significant features which I hope you will find of sufficient interest to mention in 'The School Musician.'"

"In the first place the Marching Band Clinic was held on the campus at the same time the Florida High School Athletic Coaches Association was holding a Clinic. The University of Florida Athletic Association entertained the visiting bandmasters and coaches at a buffet dinner at the Gainesville Country Club which proved to be highly enjoyable and which served to emphasize the importance of cooperation between the coaches and band directors.

"The climax of the Coaches Clinic was the annual North-South All-Star High School Football game. For eight years this game had been presented without live music. This year an All-Star High School Marching Band, composed of 100 students from 30 Florida schools, in addition to giving demonstrations for the bandmasters' Clinic, prepared pre-game and half-time shows for the All-Star game. 12,000 people, several thousand more than had ever attended this game before, greeted the performance of the All-Star Band with great enthusiasm. The sports editor of The Gainesville Daily Sun, after complimenting the band for the en-

(Turn to page 62)



Lt. Col. William F. Santlemann (ret), center, receives the first two personal checks from two very dear friends of Mr. Sousa. (l) Dr. A. Austin Harding, Director Emeritus of the University of Illinois Bands, and Honorary Life President of the American Bandmasters, and College Band Directors National Associations, and (r) Dr. Frank Simon, former solo cornetist of the Sousa band and now a member of the music staff, University of Arizona.

Paths of Penetration

By Dr. Howard M. Van Sickle, A.S.T.A.
Associate Professor of Music
Mankato State College, Mankato, Minnesota

You will have to search diligently to find much information about the rehearsal. It is true that you can approach the rehearsal thru instruction in conducting, music methods, etc., but many of these avenues leave out a detailed study of what a great conductor referred to as the "ninety percent perspiration" element in the training of conductors. This element, we infer, is an acknowledgement that the most important factor in the music rehearsal is in regard to the understanding of the players involved.

A rehearsal is a workshop session where the talents of a group of instrumentalists are coordinated and related in a process of translating into sound the symbols for performance set down by the composer. In a professional instrumental group, the primary purpose is to develop a superlative interpretation of the music and its musical implications. Skill development in this situation is the responsibility of the player himself. Any personal enjoyment the player may get is entirely incidental. He gets paid for his services and therefore can purchase the entertainment he prefers.

In the school instrumental music group, the emphasis on the above mentioned goals must be altered to meet the demands of the educational goal. Surely artistic interpretation is a noble goal for the school group, but the school music teacher has to furnish, in addition, detailed instruction on how to play each instrument. His responsibility must go farther than the professional conductor. Since the school players are not paid, they must

receive some social and aesthetic reward for their efforts. So in public schools that consider music a part of a basic educative experience, the music teacher has to be a leader of rehearsals not just a conductor.

Through on-the-job experience the music educator does learn much of what the professional conductor gets thru "perspiration." But the music educator's need for an understanding of the human element in his music and community contacts is needed from the very first day on the job mixed with great quantities of wisdom. As a job preparatory requisit this basic element for success in music education is often dismissed as being beneath study as long as artistic intuitiveness is available. For many good music educators, this intuitiveness in regard to the management of humans will never be readily available in great quantities so he is forced to resort to other ways of learning to fulfill an all-important role in the music group. Even those who are blessed with a highly reliable intuition will find that some of the newer understandings or what goes on in music groups helpful in speeding up perceptions, clarifying problems and providing hints for solution of rehearsal problems.

Since the music rehearsal involves a group of people, it can be thought of as a social organization. Often times, it is taken for granted that since people associate together rather successfully in everyday activities, that there is little reason to change their techniques of associating merely because they have become a member of

a musical group. It would be wonderful if this were so. One must realize that there are few associations during a life time that require the closely coordinated working relation to each other as is required of the members of a musical group solving the demands of a composer's notes.

All this points up the fact that there is a whole area of activity in the school rehearsal that is seldom studied seriously from the view of its relation to music making. For useable facts we have to look to other fields of endeavor and translate their research findings into the terms of the music rehearsal situation if we want more reliable hints and clues to the operation of the human dynamic than can be provided by guessing alone. An analysis of forty thousand feet of magnetic tape recordings of school instrumental music rehearsals can be very revealing in this regard you can be sure.

The study of the human element in the music rehearsal can be approached in a number of different ways. As a practical approach, we suggest a penetration into the rehearsal from four different directions. The first of these, is an assessment of the group forces, or human forces, if you will, present in any music rehearsal which effect the welfare of the group itself. This approach can be very revealing when subjected to the findings of research in social psychology and group dynamics. Once the elements of these forces are recognized and observed at work within the rehearsal, the perceptions of the music

EDITOR'S NOTE—Dr. Van Sickle will present a series of feature articles in this magazine under the general heading of "Inside Rehearsals." He was prompted to write this interesting series when he heard a graduate student make some comments that led him to believe that some of the material the student had been reading in professional magazines was treated too lightly. The student expressed a desire to read some articles of a more solid nature. Dr. Van Sickle also feels that there is a need to develop some means of communication that would create a status pattern. Because he has spent several thousand hours in researching the "rehearsal," plus the still more obvious fact that the rehearsal is the "common ground" for all music activity has inspired the approach to the series of articles to follow.

Dr. Van Sickle was birthed and raised in Lincoln, Nebraska. He participated fully in the public school music programs as a high school student and attended the University of Nebraska. This educational project was shelved for several years while he did educational work with the Civilian Conservation Corp. He received a Bachelor of Music degree at the University of Wichita. While teaching at Pana, Illinois he worked out a Master's of

Music degree from the Illinois Wesleyan University. He did further graduate study at the Universities of Nebraska, Northwestern, and Chicago prior to receiving his doctorate from the Chicago Musical College. At present he is Associate Professor of Music at Mankato State College where he has taught for the past ten years. He has had experience teaching choral, band and orchestra. His hobbies are string quartet playing, reading, designing of speaker enclosures, stereophonic tape recording and promoting strings. He is a member of the Mankato Kiwanis Club, and officer in the Musicians Association, Local 477 of the A.F. of M, and on the board of the Mankato Civic Music Association and the Mankato Symphony Orchestra.

His pioneer work eleven years ago in the educational use of tape recording recently received recognition in the Hi-Fi Tape Recording magazine. He has been using stereophonic sound in music appreciation classes for nearly four years. Part of his teaching time is spent in the Campus training school where he maintains daily contact with pupils of all ages.

For ten years he has been promoting strings in the State of Minnesota. The Minnesota Unit of the American String Teachers has chosen Dr. Van



Dr. Howard M. Van Sickle

Sickle as secretary and last spring (1958) he was reelected for a second two-year term as president of the organization. This year (1958) he became the national treasurer of the American String Teachers Association. He writes "String Stuff."

educator usually sharpen quickly.

Pressures develop within any social group, the music group included, to establish a framework of goals. It is often rough on the music educators ego when he first discovers that the true goals of his organizations do not always co-incide with his own concepts. Not always is the primary goal a musical one, we are sorry to say, for either the leader or his players. How these goals develop is an interesting process to watch and is not as simple as some would believe. It is disturbing to many musicians to learn that the result of one study of goals indicates that among high school instrumentalists, nearly 80 percent feel that the social goal is their primary goal.

Within the first framework an investigation into the functional roles that develop within the music group because of the groups' own demands is fruitful. Additional insights into the operation of the musical group come with a realization that groups display evidence of going thru a process of becoming mature. A codifying of the various stages of growth from the day of organization to the public performance has many fascinating and valuable implications for the leader of the rehearsal activity.

A second penetration into the life of the music rehearsal is characterized by the effect of the group upon the individual player thru its pressures, its goals, its structures, etc. This approach answers the question of what ways the action of the group changes the knowledge, the understanding, the perception of music and the way it is produced among its individual members. A third point of penetration is from the reverse of the second approach. It answers the questions of how individuals effect the rehearsal group. This concerns the effect of personality differences, the leadership and fellowship effects upon the rehearsing ensemble. The problems of first chairs, concertmasters, first and second violins sections and such things as sharing of responsibility in the rehearsal are a part of this approach.

The fourth look at a rehearsal should include an assessment of the ways in which events, actions, and attitudes which are brought into the rehearsal from outside groups effect the internal workings of the rehearsal. The attitudes of the student body and the community often alter the method by which a musical organization develops. The status given the school choir, the school orchestra and the school band

often control the attractiveness of those organizations to the new comer. Many music educators know how powerful these particular forces can be. They have learned the hard way.

All this is written to serve as an introduction to some concepts of how human nature operates within a school music rehearsal. These concepts can be spelled out if there is sufficient interest and demand. It would seem that if music educators are to intelligently meet the responsibilities of guiding youthful musicians into avenues of new understandings and perceptions of the art of music that no possibility should be left unexplored. Very little research of this nature has been done thus far with music groups. Perhaps the validity of what has already been done to research the group forces should be retested with musical groups. The emphasis on scientific investigation stimulated by International Affairs might well behoove us to encourage each other and the younger generation to bend their efforts in the direction of the music rehearsal. The rehearsal is basic to all musical activity and exciting rewards are awaiting the curious. Get crackin' there, Sir.

The End



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The Choral Folio . . .

By Walter A. Rodby

Choral Music Director, Joliet Township High School and Junior College, Joliet, Illinois

More New Christmas Music

Last month we devoted the entire column to reviewing new Christmas music, and this month we continue with more of the same.

Many of you have asked for reviews of women's chorus music, so we are devoting a large part of the column to that area.

Rather than deal in depth with one particular octavo, we will report each number with the shortest possible comment. If the number catches your eye, and you find that it might be the type of thing you are looking for, you can get a free copy (most of the time) by writing directly to the publisher mentioning that you saw that particular number reviewed in our column. Publishers have been especially generous in this respect, and we feel sure they will continue to honor your requests if they are specific requests for a particular number.

Mixed Chorus (Continued)

1. *THOU MUST LEAVE THY LOWLY DWELLING*, SATB accompanied, Christmas Chorus from the Oratorio "L'Enfance du Christ" by Hector Berlioz, edited and arranged by John Carlton, Octavo #5133, published by Boosey and Hawkes, 30 West 57th St., New York 19, N. Y. at 20¢.

A quiet, lovely melody, well arranged and most suitable for a Christmas concert.

Although the three verses have the same music, the performance need not be dull. Several suggestions are given to avoid this.

Nice number for old, young, the experienced, or the beginner. How can you miss?

2. *A JOYOUS CHRISTMAS SONG*, SATB a cappella, Norwegian Carol, arranged by Margrethe Hokanson. Octavo #1592 published by Summy-Birchard Publishing Co., Evanston, Ill. at 20¢.

One of the most popular and beloved Christmas carols, arranged by an imaginative and sensitive musician, and by the looks of that name a Scandinavian, too!

The original Norwegian words are

Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

included with the English, but, unfortunately, no phonetic version is given.

If you want a lovely, lilting, Nordic melody, in an arrangement any choir could sing, you won't go wrong with this one. For a real kick, get a Norwegian to teach the original words and make with the soft "yay" and the pursed lips "ew."

3. *A JOYOUS CHRISTMAS CAROL*, SATB a cappella, with optional sleigh bells, words and music by Houston Bright. Octavo #4028, published by Edward B. Marks Corp., RCA Building, Radio City, New York, N. Y. at 25¢.

Here is a gay, folk-like melody in a cute arrangement that should be a delight to all. Sleigh bells kick off the good tidings, but the melody is nicest of all.

4. *RAISE YOUR VOICES AND REJOICE* (Kto byl smutny, dzys wesol), SATB a cappella, old Polish carol freely translated and arranged by David Kozinski. Octavo #312-40383, published by Theodore Presser Co., Bryn Mawr, Pennsylvania at 22¢.

David Kozinski seems to have cornered the market on arranging Polish Christmas music, and thanks to him we now have a number of carols reflecting the wonderful and unique

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Polish tradition. Mr. Kozinski treats these melodies with the simple respect they deserve, and the result should make fine programming on anybody's Christmas concert.

5. **CHRISTMAS MEDITATION**, SATB accompanied with solo for medium voice, music by Cecil E. Lapo. Octavo #495, published by R. D. Row Music Co., 353 Newbury, Boston 15, Mass. at 18¢.

A short, quiet little number that has many fine possibilities both in the church service and in a formal Christmas concert. The super-soft ending in E major creates an unusual sonority, and the tender melody for the solo voice is just right. Mr. Lapo is a top-notch church musician, and this number indicates a fine creativity.

Women's Chorus

1. **IN THE STILLNESS OF THE NIGHT**, SSA with piano accompaniment, by Harry Robert Wilson. Published by the Jack Spratt Music Co., Old Greenwich, Conn. at 20¢.

One of the loveliest melodies ever written by the famous "Dr. Harry." Piano accompaniment is exceptionally well done, the arrangement reflects all the know-how of a real pro, and the dedication is gratefully acknowledged. Indeed, well done, professor, and our humble thanks!

2. **ON CHRISTMAS NIGHT**, SSA accompanied, Sussex Carol arranged

by Walter Ehret. Published by Volkwein Bros., Inc., 632 Liberty Ave., Pittsburg, Pa. at 20¢.

This particular arrangement originally for mixed voices now comes in a nice arrangement for the ladies. One of the lovely English carols in an easy, interesting setting.

3. **MADONNA AND CHILD**, SSA unaccompanied, by Anthony Donato. Octavo #1949 published by Boosey and Hawkes Inc., 30 West 57th Street, New York 19, N.Y. at 20¢.

Mr. Donato is Professor of Composition at Northwestern University and has an imposing number of published compositions to his credit.

MADONNA AND CHILD is a quiet piece that reflects an inner dignity and serenity not easy to capture in the contemporary style.

This one has been around since 1950, so it is not brand new.

4. **FIVE NARRATIVE CAROLS**, SSA with solo voice, flute, and optional drum accompaniment. Words from a 15th century English text, music by Lloyd Pfautch. Octavo #B-1616, published by Summy-Birchard Publishing Co., Evanston, Ill. at 35¢.

If you like "off beat" choral sounds, with a neat contemporary bite, well written, only moderately difficult, with a 15th century English text, a delicate and imaginative flute part singing throughout, and exciting drum (preferably a toy drum) added on the final "Patapan," unusual rhythmic interest, and lots more, this one is hard to beat.

5. **LULLABY ON CHRISTMAS EVE**, SA with accompaniment, by Melius Christiansen, arranged by Paul Christiansen. Octavo #1115 published by Augsburg Publishing House, Minneapolis 15, Minn. at 15¢.

The great founder of the famous St. Olaf College Choir wrote this beloved Christmas lullaby umpteen years ago, and over the years it has generated more than umteen (that's umpteen squared) million goose bumps from those who have heard it or sung it.

Now, youngest son Paul has written a simple and lovely SA arrangement that should make a lot of choral directors mighty happy. If you don't know this one, investigate.

6. **SLUMBER, O HOLY CHILD**, German Christmas Carol, SSA with optional solo, piano accompaniment, arranged by Henry Hallstrom. Published by Shawnee Press, Delaware Water Gap, Pa. at 20¢.

Here is a nice opportunity to display a medium range solo voice. The

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harmonization is good and the choral background compliments the solo very well.

Solid stuff.

7. *CHRISTMAS CAROL, SSA a cappella*, by Ulysses Kay. Octavo # WO 524, published by Peer International Corp., Southern Music Publishing Co., Inc., Serious Music Dept., 1619 Broadway, New York 19, N. Y. at 18¢.

A contemporary Christmas piece with a capital "ouch." For those of you who want to spend part of the yuletide a good ways out in left field, this is your package.

An unusually good example of dissonant sounds, this number certainly will have an enormous attraction for the true follower.

NEXT MONTH: *Life at a summer music clinic.*

W. R.

The End



"Books That Help"

1. *THE MESSAGE OF MUSIC* by Paul H. Apel, published by Vantage Press. 496 pages, \$5.00.

A music history, appreciation, and fundamentals book, written from the standpoint of the listener. Well organized, practical, and well within high school understanding.

2. *PARKINSON'S LAW* (and other studies in Administration), by C. Northcote Parkinson, published by Houghton Mifflin Co., 113 pages, \$3.00.

This book has absolutely nothing to do with music, but if your administrators are driving you nuts, or running around in circles making big wheels out of little ones, this is for you. Loaded with charming style, rare wit, and highly original ideas.

3. *FORBIDDEN CHILDHOOD* by Ruth Slenczynska and Louis Biancalli, published by Doubleday, 263 pages, \$3.95.

Before her birth, Ruth's father de-

cided she was to be a musical prodigy. But no one dreamed the methods he would use to make her one.

The frank account of a girl's struggle to free herself from the strangle hold of her tyrannical father.

4. *HOW TO BRING UP YOUR CHILD TO ENJOY MUSIC* by Howard Taubman, published by Hanover House, 113 pages, \$2.50.

The famous music critic of the New York Times tries to answer the question: how do you get children interested in enjoying good music?

"Work at it", he says and offers valuable lists of records for all ages, carefully graded and annotated.

5. *THE MARCH KING AND HIS BAND* by Kenneth Berger, published by Exposition Press, 95 pages, \$3.00.

The story of John Philip Sousa written so the average high school band member can read and enjoy it. Contains a full roster of the Sousa bandmen, a complete list of his compositions, and a list of all Sousa band records, old and new.

Wonderful book report material.

6. *A HISTORY OF RUSSIAN MUSIC* by Richard Anthony Leonard, published by MacMillan, 395 pages, \$6.00.

The first comprehensive guide devoted to the history of Russian Music including detailed studies of the great figures of Russian music, old and new. There is also an account of the political maneuvers of the Soviet Government which have affected the contemporary Russian Composers' lives and their art.

The End

Ludwig Introduces New Stick Packaging

Ludwig Drum Co., of Chicago recently introduced a new packaged line of drum sticks designed to reduce warpage and to keep sticks clean. The attractive polyethylene bag is sealed, to prevent any effect of moisture on the sticks.

Wm. F. Ludwig Jr., Vice-President and General Manager of the firm, pointed out that the new packaging is another step in Ludwig's program of providing added service and extra quality at no additional cost to the dealer or his retail customer.

Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers, may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Onelda St., Joliet, Illinois . . . The Editor.

Organ Festival, Music for Millions Series — Vol. 21, Published by Consolidated Music Publishers, Inc.

Priced at \$1.50 this particular volume contains 150 pages of organ music plus a four page briefing on "The Art of Programming" and "notes on registration," and fully fulfills its cover description of "The Complete Program for a Spinnet, Pipe or Hammond." This entire volume was put together in all details under the expert guidance of Rudolf Schranam, arranger, conductor and director of note.

The music content of this volume 21 is truly a little music library under one cover. Its composers read like a who's who of the music world plus traditional music known to all.

As to the registration, it would be impossible to run thru them all in this short time, but to a trained ear they sound good — including quite a group with special effects such as bag-pipe, whistle, etc.

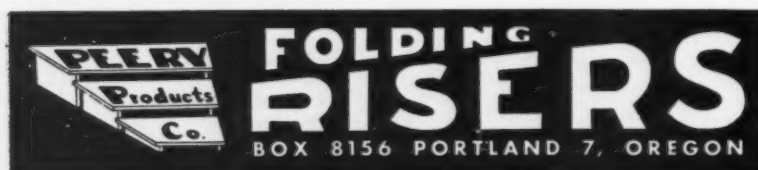
To those who are quite literal may this writer presume to suggest that any registration is subject to the conditions under which an organist is playing — also the size, number and location of speakers when electronic organs are used. Possibly the pedal is a bit too heavy or loud, possibly there is a vibration set off by a single stop or note — these are some of the little "annoyances" common to organists and prompt me to speak of any registrations in any publications as "suggested registrations."

If anyone is building a library of music arranged for organ they couldn't go wrong with this particular volume. However, this is not for beginners.

Within the month five publications were received from Mills Music Inc. To be sure the reviews make this current issue we'll do a "once over lightly".

THE LEGATO ORGANIST, BOOK ONE. Written by Virginia Carington Thomas and humbly sub-titled "A Method for Organ", this particular book concentrates on the switch from piano touch to the touch particularly used by church organists; also included are several brief Meditations, Preludes,

(Turn to page 59)





AMERICAN SCHOOL BAND *Directors' Association*

EXCELLENT BANDS TO PERFORM AT ASBDA CONVENTION

Convention Plans at Joliet Will Appeal to All Members

By Ernie McMillan
A.S.B.D.A. Editor

Have you made your reservations for the ASBDA Convention at Joliet on December 14, 15, 16, and 17? If not, you had better hurry to insure yourself for good accommodations. Address your request for reservations to Carl Smith, Manager of the Hotel Louis Joliet. Carl is going all out to help make our convention a huge success. It is up to all who plan to attend the convention to get their reservations in as soon as possible.

General chairman of the convention is Forrest L. McAllister, and you can be sure that he will see to it that the convention runs along smoothly and that all details will be thoroughly ironed out before convention time. Chairman of the exhibits is Charles S. Peters, while Bruce Houseknecht is the program coordinator. The convention hostess will be Mrs. Forrest L. McAllister and she will be assisted by Mrs. Houseknecht and Mrs. Peters.

"The University of Michigan Band, according to my judgment, has no superior among University Bands, and is truly outstanding in its achievements. Through its fine performances and outstanding programs, it has done much to advance the cause of bands and band music in America." So said the late Dr. Edwin Franko Goldman of the Goldman Band, New York City. If you've never heard this marvelous organization, then you will have a treat in store for you on one of the opening sessions of the ASBDA convention. The name, Dr. William D. Revelli, has been synonymous with the bands of America, and to hear his outstanding organization will be an inspiration to all ASBDA members.

Since 1935, Dr. Revelli has been with the music department of the University of Michigan, and under his supervision, the department has grown from a faculty of one, to today's staff of sixteen. The Band Depart-

ment itself has been enlarged from a band of 96 members to three bands with a combined membership that exceeds 350. In recognition of his outstanding work and reputation in the music world, the Chicago Musical College, in June of 1947, conferred upon him the honorary degree of Doctor of Music. In May of 1953, the honorary degree of Doctor of Laws was conferred upon him by Oklahoma City University. Western State College in Gunnison, Colorado, conferred upon him the honorary degree of Doctor of Public Service in 1956.

During the year, the Symphony Band functions as the major band unit, performing throughout Michigan and other areas of the nation. It has appeared twice before the Music Educators' National Conference in special concert; twice before the American Bandmasters Association; before the North Central Music Educators' Conference; before the College Band Directors' National Association. They have played in such auditoriums as the Philadelphia Academy of Music; Shrine Auditorium in Detroit; Bushnell Auditorium in Hartford, Connecticut; Boston Symphony Hall; Carnegie Hall in New York City; and Symphony Hall in Chicago.

There are many "firsts" for the University of Michigan Bands, and too many to mention. Some of them I have mentioned above in playing in Boston, Philadelphia, etc., but other "firsts" include the first major university band to travel extensively throughout the nation on concert tours each year; first major university band to have all of its music especially tailored for all its football shows; first major university band to have its own arranger as a member of its staff; first major university band to incorporate the use of a public address system on the football field, in direct coordination with its shows; first Big Ten band to divide its complete marching band instrumentation into four equal units.

From its origin back in 1912, the

Joliet Township High School Band has continued to grow and improve until today it is one of the finest high school bands in the nation, if not the world. The late A. R. McAllister was the founder and director of the band for 32 years until his death in 1944. Under his direction, the band won the National Championship three years in succession — 1926, 1927, and 1928. For this remarkable feat, the band was given permanent possession of the National Championship Trophy.

To list all the achievements of this wonderful organization would fill a small book. Suffice to say that under the direction of McAllister and the present director, Bruce Houseknecht, the band has appeared in concert and marching in more cities of the United States than probably any other high school band in the country. Mr. McAllister took his band on concert tours covering the United States from New York to California and from Mexico to Canada. In 1936, the band appeared for a week's engagement at Radio City Music Hall in New York, and in 1940, on the California trip, traveled five thousand miles and played 21 concerts.

Probably one of the most outstanding records of the band has been to play for every group of departing servicemen from Joliet for both World Wars. Mr. McAllister, was especially proud of his record, and to him, it was one of the bands most important achievements. In September, 1950, upon the resumption of the draft following the outbreak of hostilities in Korea, the band has continued this tradition by playing for every group of departing selectees. The band has played for every President except President Truman, since President Wilson. On January 20, 1953, the band received one of the greatest honors of its long and distinguished history when it led the Illinois section of President Eisenhower's Inaugural Parade. The band highlighted its 40th Anniversary Year by winning the

(Turn to page 57)

"MARCHING BAND SCHOOL" ADDED FEATURE OF 1958 MID-WEST

Perhaps one of the band director's biggest headaches is to find new ideas for his Marching Band. As a special



Mr. Orin "Dyke" Ford of the Massillon, Ohio, Public Schools is one of the recognized authorities in the Marching Band field. His famous Tiger Swing Band has been widely publicized and has appeared as the feature band at many football games, parades and music festivals. Two of their many outstanding performances were the Tournament of Roses Parade in Pasadena, California, and the half-time show at the All-Star football game in Soldier Field in Chicago in August of this year. Mr. Ford has conducted many band clinics and marching band sessions in high schools and colleges. He will present a special "Marching Band School" of four 90 minute sessions from December 17-20.

feature of the 1958 Mid-West National Band Clinic at the Hotel Sherman in Chicago December 17-20, you will find just such a golden opportunity. Orin "Dyke" Ford of Massillon, Ohio, long recognized as an authority on Marching Band, will present an intensive "Marching Band School" of four 90-minute sessions, in which he will teach the basic marching and dancing steps, show movies illustrating the use of these steps, help the directors plan shows of their own, and provide an opportunity for exchange of ideas. There is no charge for the course; this is another valuable service offered by the Mid-West Band Clinic. Enrollment in the "Marching Band School" is limited to 200, and an application blank for membership will be found in our September issue. The course is planned so there will be almost no conflict with other clinic sessions. Directors interested should apply to Mr. Ford at once.

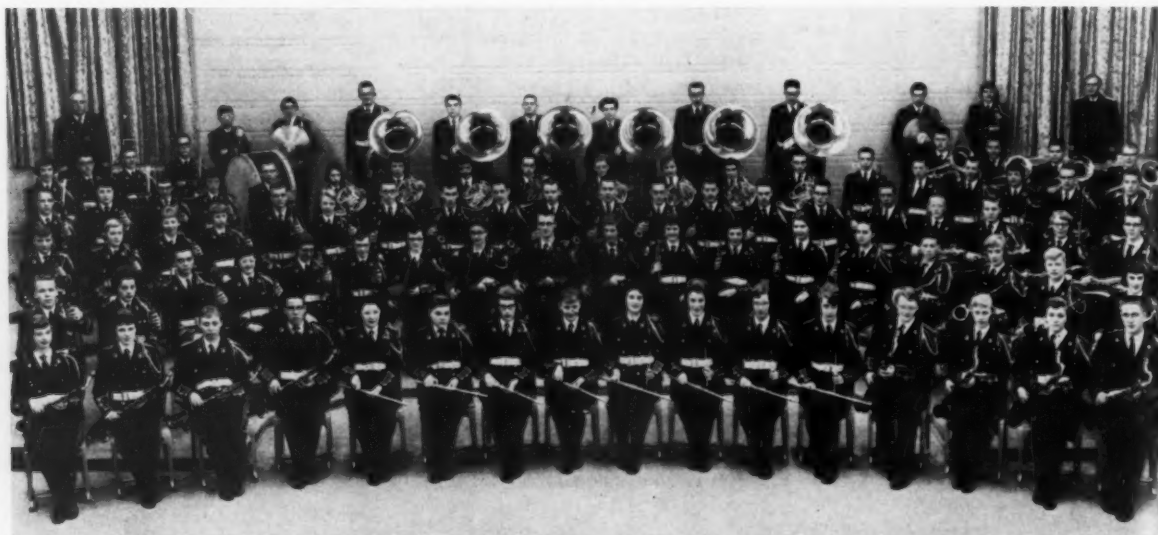
Ford's Tiger Swing Band is no doubt the most widely publicized and best known high school football band in the nation, having been the subject of articles in both HOLIDAY and LIFE magazines and in countless newspapers. The Massillon musicians presented a marching show for Dave Garroway's "Wide, Wide World" and they were seen in the R.K.O. movie "Touchdown Town, U. S. A." Their most recent hit was at the All-Star

football game in Soldier Field in Chicago in August.

For those not looking for a refresher course in Marching Band, there is also at the same time another special "school" by Dean H. E. Nutt of



Lieutenant Colonel Albert Schoepper, Director of the world-famous United States Marine Band and Supervisor of all Marine Bands, has performed as soloist and conductor before Kings, Queens, and Presidents for more than two decades. He was appointed to his present post, the highest a Marine musician may attain, on May 1, 1955, and has appeared on annual concert tours with the Marine Band in all of the 48 states. In addition to his regular Marine Band activities, Colonel Schoepper is the Musical Director of the Carabao, and is a member of the American Bandmasters' Association. Colonel Schoepper will conduct the United States Marine Band in the opening concert of the 12th Annual Mid-West National Band Clinic at the Hotel Sherman in Chicago on Wednesday evening, December 17.



The Mason City, Iowa, High School Band, directed by Paul Behm, opened the Mid-West National Band Clinic in 1952, and appeared on the Thursday night program in 1955. They will again present the Thursday night program in 1958, on December 18, at the Hotel Sherman in Chicago. This was the first band west of the Mississippi River to appear on the Mid-West program, and is the second band which has received a "third" invitation for a Mid-West appearance — the Joliet, Illinois, Band being the only other band thus honored.



LaVerne R. Reimer is the director of this fine looking band of York High School of Elmhurst, Illinois. That this band plays even better than they look, if such is possible, is evinced by the fact that they recently were invited to play for the Illinois Music Educators Association and next are going to present the Friday evening concert, December 19, of the Mid-West National Band Clinic at the Hotel Sherman in Chicago.

VanderCook College, who will present four 90-minute sessions of "Organization and Administration." Dean Nutt is in great demand throughout the nation as a clinician and adjudicator, and for many years "Organization and Administration" has been one of his most cherished ideas. An application blank for this second refresher course will also be found in our September issue.

Then of course there are, as always, the eight excellent bands and interspersed between them twelve important and inspiring instrumental clinics. Beginning with the world-famous "President's Own" United States Marine Band of Washington D. C., directed by Lieutenant Colonel Albert Schoepper, on Wednesday evening, December 17, and continuing to the climax on Saturday morning, December 20, with the "Fourth" All American Bandmasters' Band composed of school music directors from it is hoped all 49 states and Canada, and conducted by the very distinguished Major George H. Willcocks of London, England, there can be nothing left to be desired in the way of good music flawlessly presented. There will be four high school bands, appearing in this order: Scottsdale, Arizona, Eugene L. Hanson, director; Mason City, Iowa, Paul Behm, director; Philadelphia, Missouri, Victor W. Zajec, director; and York of Elmhurst, Illinois, LaVerne R. Reimer, director. The other two bands are the Midland, Michigan, Junior High School Band, Floyd C. Mead, director, and the VanderCook College Band of Chicago, Richard Brittain, director. We published for your convenience an application blank for membership in the "Fourth" All American Bandmasters' Band in our September issue. Directors are here reminded that the deadline for such applications is October 6, so do not delay.

In our next issue we will present a full time schedule and details concerning all of the twelve instrumental clinics. As in past years, the major music publishers will have exhibits and many band uniforms will be on display, as well as numerous other items of interest. Ample time has also been allowed not only for browsing among the displays but also for that highly valuable exchange of ideas between directors from far and near, whether they be old friends or new. For a complete program and hotel reservation information you may write to the Mid-West Executive Secretary, Lee W. Petersen, 4 E. 11th Street, Peru, Illinois.

The End



Floyd C. Mead hails from Midland, Michigan, where he is director of Intermediate Bands of the Midland Public Schools. Members from Northeast and Central Intermediate Bands will make up the Midland Junior High School Band which will appear on Thursday afternoon, December 18. These bands have for many years been highly praised by judges in the Michigan State Festivals and we know they will be equally pleasing to the Mid-West audience.

You Must Understand Music To Enjoy It

To really enjoy classical music, you've got to understand it.

And you can't understand it, said an American pianist and music educator, without knowing something about the composer, the conditions under which he wrote his work and the form and themes of the music.

"The layman listens to classical music from a purely dynamic standpoint," contended Dr. Thomas Richner, of the Columbia University music faculty. "He looks for loud or soft tones, pleasant melodies and familiar strains," he explained.

The experienced listener, on the other hand, will search for tone quality, interpretation, form and various phrasings of a work because he understands what the composer is trying to say and why he said it, the speaker added.

To better understand classical music, Dr. Richner advised a study of basic texts which provide backgrounds of the major composers and their works. "In addition," he said, "the layman should learn the themes of classical works and determine whether or not they describe events or stories."

The next step is listening to top recordings of classical works, Dr. Richner maintained. "Following the advice of music critics in newspapers and magazines will avoid indiscriminate buying of sub-par recordings," he pointed out.

After following these suggestions, you will find yourself listening to music as a work of art, the speaker predicted. "You will not just hear sounds, but will discover various themes and devices the composers used to develop their music — you will then understand and enjoy it.

N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana

Convention Reports to Continue

Because of the scope and nature of the recent NCBA Convention continuing reports will be published on our official page.

The officers of the NCBA are now: Robert F. O'Brien, *President*, University of Notre Dame, Box 87, Notre Dame, Indiana.

C. Howard Hornung, *Vice-President*, 204 E. Tinkham, Ludington, Michigan.

Thomas Jotte, *Secretary-Treasurer*, 212 E. O'Fallon St., Caseyville, Illinois.

Robert F. Brown, *National-Coordinator*, University of Notre Dame, Box 87, Notre Dame, Indiana.

The next issue of the School Musician will announce the names of divisional chairmen who, together with the above national officers, will constitute the Board of Directors. The Board of Directors will meet in special session at the Mid-West Clinic in Chicago this coming December.

National Catholic Placement Service

by Adam Lesinsky, NCBA

The National Catholic Bandmaster's Association, realizing the need for an exclusive Catholic Placement Service where teachers and schools find a clearing house for the employment of teachers, appointed Bernard E. Qubeck and Adam P. Lesinsky of St. Joseph's College, Rensselaer, Indiana to investigate the possibilities of creating such a placement service. After a year of study the National Catholic Placement Service, established to fill this need, by Lawrence B. Metcalf, NCBA, 412 Melcher Ave., Elkhart, Indiana was endorsed by the members of the NCBA at its annual meeting at the University of Notre Dame on August 8-9. Catholic Schools needing teachers are urged to send their needs to N. C. P. S. There is no charge to schools for this service. Teachers seeking positions now or in the future should enroll in the N. C. P. S.

Summer Band Camp Report

by Sister Madeleine, O. S. B.

Sunday, August 10, boys and girls from many parts of the country were thrilled at seeing Notre Dame's golden dome. For that meant the beginning of band camp on the Notre Dame campus — a week of intense study and play, a week of sports and social activities and the making of new and interesting friends.

There was no time to loiter even the first day. Registration over, baggage disposed of, the young bandsman found himself in line waiting for the audition that would decide whether he would be a member of the Blue



Rosary at the Notre Dame grotto of Our Lady of Lourdes

Band (advanced) or the Gold Band (intermediate).

Social activities were officially opened Sunday with a get together and dance. One hundred sixty eight campers from eleven states started their week's activities, happy to be at the N. C. B. A. camp.

The following acted as directors, teachers and counsellors: Robert O'Brien — Acting Director of Camp, University of Notre Dame; James Herendeen — Acting — Co-director of Camp, South Bend, Ind.; Rev. C. F. Harrison, C. S. B. — Dean of Campers, Detroit, Michigan; Rev. George Wiskirchen, C. S. C., Niles, Ill.; Sister M. Celena, C. S. C., Danville, Ill.; Sister M. Vincent, C. S. C., Flint, Mich.; Sister Ann Christine, C. S. C., Chicago,



N.C.B.A. Campers rehearsing for final concert.

Ill.; Sister Madeleine, O. S. B., Rock Island, Ill.; Brother Glennon Mertens, S. M., Belleville, Ill.; Brother Robert Weissert, S. M., Victoria, Tex.; Philip Anderson, Muskegon, Mich.; Robert Batista, Detroit, Mich.; Ames Bazany, Lincolnshire, Ill.; Robert Brown, Bismark, N. Dak.; Robert Elliott, Dodson, Mont.; Howard Hornung, Ludington, Mich.; Gilbert Johnson, Flint, Mich.; Ralph Kester, South Bend, Ill.; Walter Kuebler, Atkinson, Ill.; Leonard Le Rose, Chicago, Ill.; Mr. & Mrs. Dwight McCready, Corpus Christi, Tex.; Tim McGee, Wallingford, Conn.; Larry Metcalf, Elkhart, Ind.; Leland Roberts, Kansas City, Kans.; William Watts, Detroit, Mich.

The second morning found all campers and staff ready for work. Music selected for the final concert was given and rehearsals began in earnest. Three rehearsals were scheduled for each day. In order to make rehearsals better a sectional practice with several staff members attending helped students over difficult parts. Each student was required to choose an elective. The electives consisted of dance band, theory, music appreciation, and special ensembles.

The campers started their day with prayers and attendance at Holy Mass. In the evening after supper boys and girls strolled to the beautiful campus grotto of Our Lady of Lourdes. Here Father Harrison led them in the rosary, their daily tribute to Our Lady of Notre Dame.

The afternoon recreation under the direction of Phil Anderson was given over to sports of many kinds. This culminated in a Field Day near the famous Notre Dame stadium.

Several evening recreations were spent in dancing and consuming cases and cases of coke. Two movies were shown during the week. The talent show and teen age parlance was "a ball." It had a climatic ending with faculty members forming the dance band and then entertaining the campers with a real jam session.

One day of camp was spent at

Tower Hill, Michigan. The wonderful beach, the big waves of Lake Michigan, the tons and tons of food and the bright rays of old Mr. Sun made the day a memorable one.

Before all realized it the last day of camp came around. The final concert at O'Laughlin Auditorium at St. Mary's College made a fitting closing to the successful N. C. B. A. Camp of 1958.

The camp paper, made up by the campers was given out the last day. Bonner Dorsey, the editor, assisted by forty campers provided fun in their articles and comments. The Allegro was a fitting souvenir of camp happenings.

Following is the program culminating the camp activities:

PROGRAM Gold Band

Conductors

Mr. James F. Herendeen
Mr. Leland Roberts

1. Empire State
Concert March Peterson
2. White Pines Overture Johnson
3. Rhythm A la Mode Dilley
4. Ivory Towers of Xanadu ... Barnes
5. Little Classic Suite Akers
 - a. Overture
 - b. Arioso
 - c. Minuetto
6. Overture
"Eroica" Beethoven-Skornica
(Based on themes from the Third Symphony)
7. Forest Glade
from Three Scenes Walters
8. The Rosary Nevin
9. Carnival Suite Lang
 - a. Off We Go
 - b. The Ferris Wheel
 - c. Ice Cream Cones and Cotton Candy
- d. The Merry Go Round

PRESENTATION OF AWARDS Blue Band

Conductors

Mr. Howard Hornung
Mr. William Watts

1. Purple Carnival March ... Alford
2. Christ Lay in Bonds
of Death Bach
3. Overture in
Classical Style Carter
4. American Folk
Rhapsody Grundman
5. Ballade for Alto Sax Reed
6. March of the Blues Bowles
7. Song of Jupiter Handel
8. Bells of St. Mary's Adams
9. Fandango Perkins
10. Pride of the Marines
March Edwards
11. Latins at Large Bennett
12. NCBA March Hermann



PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas

With the writing of this, the second column for the present school year, it is obvious that a call for news items from each of you must be made. For this column to be of value to us, it is imperative that news of your personal and chapter activities be sent to



Here are the three celebrities who were made Honorary members of Phi Beta Mu during the 26th annual Tri-State Music Festival at Enid, Oklahoma. (l to r) Don McCathren, Ralph Hermann, and Lucien Cailliet.

the national office for editing and use in the column. The function and worth of anything worthy of its keep is evaluated by its contributing and useful factors. This column is intended to be useful and informative about our brothers and the various chapters. The value of such a column is determined by your contributions to the column and your interest in reading it. Please accept responsibility for this. Material must be had by the 15th of the month, two months in advance of publication. Your cooperation in this matter will be appreciated.

We had the pleasure of attending a Phi Beta Mu get-together held at the Texas Bandmasters' Association meeting in San Antonio, Texas, recently. Being an Alpha Chapter activity, it was naturally well attended by Alpha Brothers. Out-of-state brothers in attendance were Paul Yoder, Nilo Hovey, and Joe Berryman. The gather-

ing was held at the Casa Rio Restaurant on the picturesque San Antonio River. Mexican food was the menu.

Each member is asked to give consideration to what he feels might be additional projects suitable on the chapter and national levels in keeping with the Phi Beta Mu Constitution. Send your suggestions to the national office so that the material may be compiled and turned over to the national projects committee chairman. A study is being made of the various things that can be done for the development of band music in addition to our present activities.

Send all correspondence to Jack H. Mahan, National Executive Secretary, 2019 Bradford Drive, Arlington, Texas.

PHI BETA MU Brothers
are requested to send
news for this column.

Sigurd Rascher To Give Concert New York Town Hall

New York's Town Hall will be the site of an appearance on November 9 by world-famed saxophonist Sigurd Rascher. Mr. Rascher's concert will start at 5:30 p.m.

Generally acknowledged by composers, conductors, teachers and professional musicians as one of the world's most brilliant virtuosos, Mr. Rascher is also one of the country's busiest soloists. He presents nearly 60 concerts a year in America and Europe, and his 1959 schedule will also take him to Australia and South Africa.

In addition, Rascher is a devoted clinician, travelling extensively to conduct school music clinics. In accordance with this deep interest in the student, Rascher has arranged to admit school musicians to his Town Hall concert at a special discount rate.

Mr. Rascher has starred in a recent motion picture, "The Saxophone," an audio-visual educational film which is available to music educators through The Buescher Band Instrument Company, Elkhart, Indiana.



Our School Orchestras Need More Good Teachers

By FRANK W. HILL, A.S.T.A.
Iowa State Teachers College
Cedar Falls, Iowa

A few days ago when I was with Gerald H. Doty, President of the American String Teachers Association, we talked of the present condition of the orchestral work in the schools of America. I asked him what he felt was the greatest need in the program at the present time. His answer was, "The greatest need today is an adequate number of teachers who are well qualified to teach strings, and are enthusiastic about passing on to young people some of their own enthusiasm for strings and the orchestra."

"What makes you feel that this is the most important factor?" I asked him.

"In recent years," he replied, "many good school orchestras have lost their directors and in some cases the orchestras have withered away because another capable teacher could not be found. When there is an established orchestra in a community enthusiastic about supporting an orchestra, this is a tragic situation."

"Is there any reason why this shortage exists?"

"Yes, I believe that the shortage exists because our music schools are not doing a realistic job of educating."

"You mean that the strings are not being taught adequately in the colleges and universities?"

"No, I don't mean that at all. There are many fine schools of music where fine teachers are preparing a large number of talented string players for music careers. Every year, there are graduated many fine players."

"Then with so many graduating each year, why should we have a shortage? We should have enough to fill the needs."

"Yes, it seems that we should, but too many of our best talents are directed into preparation for professional playing careers that simply don't exist. Often they give up music entirely and are lost to the profession."

I thought that one over. "This statement surprises me. I understood that orchestral conductors were complain-

ing that they were unable to find competent string players for their orchestras. With the rapid growth of symphony orchestras in America there should be jobs for many string players."

"True, there is a shortage of string players for the many orchestras. My reference was, however, to playing careers. While the number of our symphony orchestras in America has risen to over a thousand in recent years, there are only a very few, not over five or six, which pay a basic salary that could provide an adequate living for a man with a family."

Doty continued, "Unless a string player is able to earn a position in one of the big orchestras which have a long season, he may find that professional playing means seventy-five to ninety dollars a week for about fifteen or twenty weeks."

"Such a salary can hardly be called a living. Is it any wonder that players for such orchestra jobs are hard to find? Players in the 'minor-league' symphonies have to work at other jobs for part of the year in order to live. Often, the other jobs are attractive enough to cause them to leave the orchestra after a short time."

I said, "Earlier you mentioned the music schools. How do you think they can help in this situation?"

"Well," said Gerry, "instead of urging every student with a spark of talent to think of playing as a career, many more of them should understand the economics of the music profession. Those who want to play should know the odds against a good living to be earned by playing only. Our schools could do this job, and prepare students academically and emotionally for the teaching most must do if they are to earn a living in music."

I asked, "Wouldn't this result in a lowering of musical standards in our schools of music, with poorer performance resulting? This sounds like a dangerous suggestion."

"No," said Gerry, "I don't believe that an emphasis on preparation for teaching need to lower any standards. There is no reason why students preparing to teach cannot learn to play well. It is a matter of ultimate objectives. Students who love music and want to play could prepare to teach so that they could earn part of their living from teaching at the same time they also play in orchestras."

"If our fine talents are prepared to take such jobs, we would get better teaching done in our schools, and the colleges would have more talent coming to get advanced training, and the whole musical life of our country would get a big boost."

"Then you feel that the colleges must bear the principal responsibility for improving the orchestras through a redirection of emphasis?"

"I think that the colleges surely must take a lead in doing the job, but it is a task that should be shared by the high school teachers and the studio teachers as well. All of us who have contact with young people who love music must do our share to interest many of the best talents in teaching. We owe it to our students to give them an honest picture of the music profession and its employment possibilities. There will be a select few who have the high quality talent that will enable them to become concert artists. They will, however, be very few. Others who love music can make their greatest contribution to the art by becoming enthusiastic teachers. It is a rewarding profession."

And I agreed. The "American String Teachers Association," with Gerald Doty as its President strives to help in situations like this. A school string program provides a school orchestra which offers opportunities for music development in the child that carries far into the future. America's music of the future must be planned today.

A City Salutes Gretsch 75th Anniversary



John Cashmore, Brooklyn Borough President (left) presents Mr. Fred Gretsch, Jr. with a special citation.

In a recent ceremony, the Borough of Brooklyn honored The Fred Gretsch Mfg. Co. for 75 years of active and successful business in the community.

The firm, headed by Fred. Gretsch, Jr., grandson of the company's founder, opened for business in Brooklyn in 1883 as a small drum shop. Gretsch now occupies its own ten-story office and factory building, from which it conducts a large world-wide business for its own manufactured lines of drums and guitars, as well as Gretsch-imported La Tosca accordions, Couesnon (made in Paris) band instruments, and Monopole and La Croix woodwinds.

ACCORDION BRIEFS

By LARI HOLZHAUER

Executive Secretary

Accordion Teachers' Guild, Inc.

R4, Box 306, Traverse City, Michigan

The Accordion Teachers' Guild presented its eighth annual Workshop in Chicago at the Palmer House on July 18th and 19th, just preceding the NAMM convention. Teachers from all parts of the country and Canada attended and were enthusiastic in their comments.

Outstanding lecturers from outside the accordion field were Dr. Arthur Becker, Dean of Music, De Paul University; Mr. H. E. Nutt, Dean of VanderCook College of Music; Mr. Forrest McAllister, publisher of *THE SCHOOL MUSICIAN* Magazine; and Mr. Leo Scheer, symphony conductor from Kansas City, Missouri. Dr. Becker's subject was "The Value of a Syllabus Examination." Mr. Nutt talked on "Rehearsal Technic" and this was a lively session with much humor added. Our SM editor, Forrest McAllister, gave a most interesting and valuable lecture — with his usual witticisms added — on "Public Relations and Publicity." Mr. Leo Scheer's subject was "Evaluation of the Accordion by a Symphony Conductor". This was a lively session and Mr. Scheer conducted a group of eight accordionists. Many fine points in conducting were brought out.

From the accordion field, fine lectures were given by the following and many excellent demonstrations were given. Mort Herold discussed "Preparation of the Student for Aural Tests". Bill Palmer "How to Teach Accordion Range and Chord Inversions", also "Various Technical Exercises Required in the Syllabus Exam." Anthony Galla-Rini "The Theory of Harmony for the Accordionist", Ernest Allee "The Art of Publicity", Charles Hagnante "Right Hand Technic", Joe Biviano "South American Rhythms" and Gregg Arnason, president of the Canadian Teachers Accordion Association talked about the value the Canadian teachers had received from their Syllabus Exams. A wide variety of subjects were covered and teachers took advantage of the opportunity to discuss the subjects with the lecturers. Every lecture was of the highest caliber and much enjoyed by those who attended the Workshop. It is planned to have another Workshop next year in New York, preceding the NAMM convention.

Winner of the ATG playoff in Chi-

cago was Eric Eberhardt of Houston, Texas. He represented the ATG at the international contests held in Brussels Sept. 14. This contest is sponsored by the Confederation de Accordionists and contestants from many countries competed. Anthony Zinnante and Lynlee Barry, also of Houston, were 2nd and 3rd place winners. The first place winner received an all expense paid trip to Brussels.

An interesting letter from Jerusalem is from Alfred Lind who says he reads the Accordion Briefs column in *THE SCHOOL MUSICIAN*. He teaches accordion at the Jerusalem Conservatoire and says the accordion has found tremendous interest there. The Jerusalem Conservatoire has some 800 students enrolled at the present time.

At the recent accordion festival held in Long Beach, California, it is reported there were over 4000 entries. The top winner received a cash award.

The End

Edward B. Marks Scores Accordion Parts for Band

"NIGHTFALL" is a new selection released by the Edward B. Marks Music Corporation which will create an opportunity for accordionists to play with School Bands. Little, if any, such literature has been available to date although there are well over a million active accordionists in America. Band Directors in our school systems usually

have a number of competent accordionists within the schools whose talents are seldom used. Here is an opportunity for all concerned to benefit. The work is arranged for Accordion Solo and Band, but if there are a number of accordionists in the school, parts are available for other accordionists to play along without upsetting the instrumentation. "NIGHTFALL" may also be played by four or more accordionists alone, or as a solo with Piano accompaniment.

The selection was composed by John J. Morrissey of Tulane University and arranged for the accordion groups by Alfred Mayer who is on the faculty of Brooklyn College. The selection is of Medium difficulty.

And So—America

Before America became the land it is today,

There was a dream;
A dream that men could say
The things they wished to say.

Before America became to us a nation dear,

There was a hope,
A hope that men could come and go
at will,
And without fear.

And so that dream, that hope, that prayer

Became America:
America the free, home of the brave,
Our native land so fair.

—Elizabeth Rush.



1958 Workshop of the accordion Teachers Guild, Inc. — Palmer House, Chicago, Illinois, July 18th. Standing (l to r) Anthony Galla-Rini, Forrest L. McAllister, Lari Holzhauer, Walter Haynes. Photo was taken at the close of the lecture presented by Mr. McAllister, editor and publisher of *THE SCHOOL MUSICIAN* magazine.

Thoughts While Shaving

By Lee Mack

"I wonder how many high school bandmen will be taking part in some university football band show this year. Golly, the University of Michigan has 12,000 on the field at one time. Just think what it would be like if you had all of the band day shows assembled for one big show. I'll bet there would be well over 100,000. Gee, how would you direct such a group . . . Oh well, . . . could probably use the Empire State Building, as a podium . . .

"It sure looks like the American School Band Directors Association is going to have a fine convention in Joliet, Illinois next December. What a break for these band directors, to have the opportunity of hearing the famous University of Michigan Band under Dr. William D. Revelli. Just think, the band will travel all the way from Ann Arbor, Michigan to Joliet. I should think every band director in America would want to join the ASBDA.

"Wow . . . was that Music Industry Trade Show at the Palmer House in Chicago last July something. Music Educators will really have the finest tools in the world at their finger tips. Seemed good to see Cliffe Buttleman, Executive Secretary Emeritus of MENC. He seems younger than ever.

"Canada is certainly making great strides in the band field. It's interesting to note the number of superintendents in Canada that would like to get U.S. band directors to come to their schools. Maybe somebody ought to set up some kind of a clearing house for them.

"There sure are a lot of gadgets on the market for marching bands these days . . . they are all good too . . . Now the cornet players can hold their mouthpieces in place with no effort . . . snare drummers can kneel, turn, and dance like the rest of the band with the new holders. It's good that we have inventors interested in our kind of work . . . Sure hope directors support these things.

"Ooops . . . it's seven o'clock . . . better step on it. Wonder if many band directors are starting orchestras in their schools this fall . . . the American String Teachers Association is doing a great job of it. Their officers are sure a bunch of live wires. Hope band directors write to these fellows for help.

They can certainly get all they want."

"Wonder how many band directors are getting Eb clarinets and Eb flutes for their bands this Fall. Certainly would add to the sound of their woodwind sections. Would be good to hear the complete symphony register as the composer wrote it. It's good to know that our contemporary composers welcome the idea and plan to score accordingly.

"Well . . . better get out to breakfast . . ."

"Keyboard Experience"

By MR. MARION EGBERT
Staff, American Music Conference
332 So. Michigan Ave.
Chicago, Illinois

In every instance, my visits to teacher-training institutions this summer have revealed the music methods classes emphasize keyboard experience, and advocate its use in the classroom by the classroom teacher. This is a significant revelation for only a very few years ago, the piano was mentioned in some of these methods classes, but for want of time, most teacher-training classes omitted this important phase.

This increase in the number of keyboard classes found on the campuses, I believe, is due to the recent trend of teaching the teachers music fundamentals through the keyboard, rather than trying within the brief time of a summer session to teach them to actually play the piano. Few classroom teachers ever learn to play adequately to use the accompaniment books of the song texts (unless they had piano lessons in their childhood), but anyone can learn to make chord accompaniments if they have developed an ear to hear harmonization of melodies. Most teachers have a good ear for music, so this keyboard approach has been gratefully accepted by these classroom teachers. They gain a greater confidence in their teaching of music than they have ever received before.

Several school systems over the nation are going to evaluate their keyboard program to be able to list spe-

cific ways in which the piano can assist in the teaching of sight-singing, overcome off-pitch singing, and other attributes of this phase. The complete evaluation will take a full three years, but we expect to have some revealing reports by the end of this school year. If any school systems are interested in evaluating their keyboard program, a suggested system can be procured from the American Music Conference, 332 South Michigan Avenue, Chicago 4, Illinois, which may be of assistance in your program.

Are You Planning To Enter Enid's Music Festival?

This question seems to be on the minds of many directors, students and parents across the nation this year. Why is this so? It is because the internationally famous Tri-State Music Festival held annually at Enid, Oklahoma is recognized by the majority as being THE NATIONAL MUSIC CONTEST. The 27th annual festival will be held on April 30th to May 2nd.

There is no place in America where students from the elementary through high school may receive a true national rating except at the Enid Festival. Bands, Orchestras and Choruses from anywhere in the nation are invited to participate. Last year more than 10,000 young school musicians and their directors entered solo and ensemble contests plus the large per-



Here are the 1958 adjudicators of the "Million Dollar Parade." (left to right) Don McCathren, Col. Earl Irons (with hat), Ralph Hermann, Dr. Robert Hawkins, Forrest L. McAllister, and Dr. William D. Revelli.

forming groups. A SWEEPSTAKES trophy is presented to the school in each class that earns the largest number of points. THE SCHOOL MUSICALIAN presents a traveling trophy each year to the most outstanding band in the "Million Dollar Parade." Dozens

(Turn to page 61)



Teen-agers Section



Mary Louise Fletcher, Teen-Age Editor

Squeak, Toot, Boom!

By Pat Short
Freshman
Whittier, California

A typical week in the life of a member of the Cal High band during football season might be something like this:

There is less than a week to get the show ready. This means extra practice every morning before school at seven-fifteen.

The lawn is always nicely watered the night before we practice. The next morning, we squish along ankle deep in mud, trying to jump over the puddles and still keep the lines straight.

During second period, we march again. The drill team now adds to our problems with such requests as, "Would you please play that again?", and "Take it from the part that goes, squeaky, toot, boom."

The days rush by and it seems that before the show is half ready it is Friday night.

It is strange how some people, knowing that the bus leaves at seven, arrive at two minutes till. They rush madly around trying to get their instrument, music, hat, uniform and plume.

At last everyone is on the bus and we are ready to go.

"Wait! Wait! I left my plume in the band room!" someone shouts. Off she goes after her plume.

"Just like a freshman," one of the sophomores says.

Everyone waits impatiently and someone mumbles, "We're going to be late again."

Our unfortunate freshman finally returns puffing and panting and the bus is on its way.

We arrive at the field early and run through the show once. Then we go up to shiver in the stands. By half-time, the instruments are frozen and so are we. We hurry down to take our places on the field.

A lot of work has gone into this show and perhaps we crawled out of bed a little reluctantly on those cold mornings. However, when we march

Music in the Lives of Sports Figures

Many leading sports figures give credit for much of their athletic success to their early training in music. The coordination of mind and muscle, the training and rhythm demanded by musical performances are all necessary elements of athletic skill. Playing music requires concentration, alertness, and discipline — attributes that also contribute to athletic prowess.

Equally important, however, to sports excellence is the sense of teamwork and cooperation that is learned in a band, orchestra or singing ensemble. Many of the most dependable team members in major athletics were also former musical organization members.

Clarence "Biggie" Munn, Director of Athletics at Michigan State, has put great emphasis on the place of music in the university's athletic program. "Music and athletics both accomplish the building of better character in the students," he says. His feelings and those of many other athletic officials are reflected in the integral part the band plays in the football season, providing a substantial example of how music and athletics complement each other.

The classic outdoor men of our civilization — the burly men of the log camps — worked together through song and owe their nickname "shanty boys" to this heritage of music. Early French loggers were called "chanters" because of their enjoyment of music and their love of song.

Just as music fosters teamwork on the football field, the basketball court or the baseball diamond, it develops the individual sportsman. Some instruments strengthen lungs, build "wind," and develops breath control. Others strengthen hands and wrists. Playing any musical instrument will

out on the field and everyone gives us a big cheer, we know that it is more than worth it.

relax muscles tensed by athletic competition and participation.

In the "National Sport" we find many of the leading players turn to music for relaxation. A few of them are: Eddie Basinski, violin; Lou Boudreau (manager-shortstop), clarinet; John Rigney (All-Star, White Sox Veep) bass viol; Andy Pakfo (outfield-Milwaukee Braves), accordion; and Ransom Jackson (Dodger-third base) plays piano.

In football we find players and coaches alike making music while off the gridiron. Just to name a few: Former All-American Otto Graham combined playing horn and violin in the Northwestern University Symphony with his all-around tremendous sports record. Tommy Walker, former Southern Cal place kicker played trumpet in the off-season and he now directs his alma mater's football band. Bud Wilkinson, Oklahoma University coach plays the electric organ, an all-important hobby — to him. Northwestern coach, Ara Parseghian is a pianist of no mean repute.

Roy Harris, No. 3 heavyweight, plays the guitar. George Mikan former collegiate and professional basketball player, plays the violin. And last but not least, Zoe Ann Olsen Jensen, Olympic diver, credits much of her breathing control to her clarinet practice.

Would You Like To Be Your School's Teen-Age Reporter?

It's fun to be the school's Teen-Age Reporter for the SCHOOL MUSICIAN magazine. You learn a lot about journalism, interviewing, layout, etc. You also bring national publicity to your school's musical department. If you are interested, write today for the free "Teen-Age Reporters Guide."

Address all requests to:
Mary Louise Fletcher, Teen-Age Editor,
THE SCHOOL MUSICIAN,
4 East Clinton Street,
Joliet, Illinois.

TOP TUNES In Review

By Karen Mack

Decca 45 RPM

The Best of Ella . . . Ella Fitzgerald — This is the latest addition to Decca's musical biographies. Never to be forgotten are these great, never to be duplicated recordings by Ella, including the classic A TISKET, A TASKET.

After Theatre at the Little Club . . . Kurt Maier — Kurt Maier has been the stellar attraction at the smart Little Club in New York for some time now. This album is a presentation of medlies from the great Broadway, in the continental styling of Maier that is so uniquely his very own.

Carmen for Cool Ones . . . Carmen McRae — Although each album that Carmen has made previously has been "great," we feel this is her finest! Just to make things even better, she's backed by one of the most outstanding personalities in the Jazz field today, Fred Katz.

Country Song For City People . . . Roberta Sherwood — A collection of the best known country & western songs of the past decade are featured in this album. The manner in which they are presented however will be as appealing even to the sophisticate, due to the irresistible Roberta.

Louis and The Good Book . . . Louis Armstrong — Satchmo's singing of spirituals is not a new venture. He recorded some back in 1938 for Decca. The arrangements and direction are by Sy Oliver, featuring of course the great horn of Louis as well as his voice.

12 Easy Lessons in Love . . . Carmen Cavallero — The sensitive touch of "The Poet of The Piano," features as his theme in this album the four "R", (Romance). He starts with Hands Across The Table, and allows you to graduate when you've reached Close As Pages In A Book.

A Time To Love And A Time To Die . . . Sound Track — The recently released film taken from the story by Erich Maria Remarque has already received acclaim, despite the short

time it has been playing theatres throughout the country. The score is by Mike Rozsa, and recaptures all the magnificence of the movie.

Miss America . . . Marilyn Van Derbur (at the Hammond Organ) — Miss America 1958, displays in this album the talent that won her this coveted honor. Marilyn gives her own sparkling interpretations to some of the most popular standards of our time. We know you will be impressed.

Ballet Hi-Fi . . . Mishel Paistro — For years Paistro has enjoyed a listening audience that surpasses any other conductor in the field of Pop Concert Music. He recently came to Decca and enjoys the same acceptance on recordings. This collection of best loved Ballet themes will delight even the most discriminating.

Hi-Fi Adventure in Asia Minor . . . Marko Melkon — Lately there have been many recordings released of Middle Eastern Music. None have the authenticity, or flavor of this album! Mr. Melkon is reputed to be the foremost exponent of this music and rightfully so. This is indeed a fascinating album, featuring the ancient instruments of olden days unlike anything you've ever heard.

The Immortal Al Jolson — For the first time, in this album are the actual recordings of Jolson singing on the Kraft Music Hall. These are some of the best loved songs by one of the all time greats of our time.

The Younger Set

The group that you see in the picture look young enough to be novices in the art of handling a Violin and bow — far from it — In a letter that we received, I learned that these youngsters are part of an experimental program sponsored by the Jackson State College; Jackson, Mississippi.

All seven of the young instrumentalists began string class instruction in June of 1957 and they all came daily for classes throughout the months of June and July. Since September 1957, the children have been meeting twice weekly after school.

The class is composed of boys and girls that come from two city elementary schools and the college laboratory school in Jackson. The children represent the only group of Negro children receiving class instruction in the state of Mississippi.

The class's instructress is Mrs. Joella Gipson, the college string instructress



These children are an experimental class in string instruction sponsored by the Jackson State College, Jackson, Miss. They have been taught by Mrs. Joella Gipson since June 1957.

of the Instrumental Music Education Program. She is a member of the American String Teachers Association and the Music Teachers National Association. . . . Fletch.

St. Francis Academy Schedules Busy Year

By Julie Richards
Teenage Reporter
St. Francis Academy
Joliet, Illinois

Music, the heart of modern culture, is also known as the heart of culture, at Saint Francis Academy in Joliet, Illinois. The Saint Francis music department sponsors the school orchestra, the Glee Club and the Sophomore and Freshmen choirs. The many fine ensembles that come out of the music groups mentioned before are also under the sponsorship of the school.

The Saint Francis Academy Orchestra, under the direction of Maestro Dushan Vojnovich, opened the school year 1958-1959 with 60 members. The Maestro and Sister Mary Daniel, of Saint Francis, the moderator, will select arrangements through the coming year and will work with the orchestra for a polished, professional sounding, finished-product.

Combining with the "Glee Club", the orchestra will present a Christmas Vespers Concert and a Spring Musical, participate in the Diocesan Music Festival and play for many other civic and religious functions throughout the coming school year. Sectional ensembles from the orchestra are always present at the many assemblies that the music department of Saint Francis holds while the Academy is in session.

The second musical organization at the Academy, the "Glee Club" consists of 100 Junior and Senior members of the school and is directed by Sister Mary Clarette of the Academy. When the "Glee Clubbers" appear in



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public for the annual concerts, with and without the orchestra they can be seen wearing white robes with the initials SFA embossed in gold on their sea-blue stoles. Out of the "Glee Club" come the Junior and Senior Ensembles who will, as always, do special programs, upon request, during the Christmas and Lenten-Easter season and throughout the rest of the year. Most of the ensembles singing dates are for many and varied civic and religious organizations in and around Joliet. The alumnae members of the "Glee Club" can and often do, join the Stateville Choir which sings Mass every Sunday for the inmates of the prison.

The Freshmen and Sophomore Choruses each have their own Spring Musicales which they present for the public and the student body. At these concerts they are seen in the traditional lower-classmen concert uniform — a white blouse, with black tie, a dark-preferably straight skirt and dark shoes.

The Academy also extends their music program to offer lessons to anyone interested in learning to play the piano, organ and other varied musical instruments. The Academy also offers a fine vocal training school. All the music students are given a chance to display the many and varied talents at the biannual musical recitals.

Valley Stream Presents 1st Annual Festival

New Yorkers, it seems, never do anything halfway. Last spring, four New York state High Schools, members of the Valley Stream High School District, Long Island, combined forces and presented a music festival to out do them all! It was the first time anything on this order had been attempted but it worked out so well that music department co-ordinator John Smith and his teaching staff have decided to make it an annual affair.

The festival was given for the Parent-Teachers Association Scholarship Fund. It took place in the Memorial Jr. High School Gym.

The four secondary schools that par-

Practice An Effort?

How many times in the past week have your mom and dad reminded you to practice? Five, six, once, twice? If so, take a minute out, right now, and think about your practice attitude. Remember practice is what you make

anticipated in the combined concert were; Central High, Memorial Jr. High, South High, and North High. Out of this quartette came three organizations, a choir, a band and an orchestra. The choir numbered 207, the band 113, and the orchestra 90. The students were directed by a faculty of 16. By the time every one was counted, the people involved numbered about 500.

The choir was conducted by John Leachey, accompanied by Patricia Hirdon. The band was under the baton of Arthur Fare. The orchestra was directed by Lawrence Mital and the concert mistress was Judith Lang.

The program listed required a professional caliber of musician to perform it. It was one that required both technique and taste. The District choir highlighted their section with "Adoramus Te;" by Palestrina, "God of Our Life" by Purdey-Lynn and "Health and Caution", from "Four Rounds on Famous Words" by William Schuman, president of the Juilliard School of Music. The District Band featured the "British Eight March" dedicated to Gen. "Monty" Montgomery and the famous "Eight Army". It was written by Zp Elliott who also wrote "There's A Long Long Trail". The band also played a "Carousel" medley by Richard Rodgers. The District Orchestra played "Arioso" by Bach, The Introduction to Act III from "Lohengrin" by Wagner, and an orchestral arrangement of the piano suite "Andulucia" by Lecuona. Among the numbers of the Suite are "Andulucia" ("The Breeze and I") and the ever popular "Malaguena".

The finale featured all three groups in a concert arrangement of "America the Beautiful."

it. If you practice to put in your hour a day or to please your parents and teacher, it's no wonder you don't like practicing.

Although only a very select few of us are destined to become truly great musicians, music should be a form of relaxation to us. Take a look at the article about "Famous Personalities". Lots of people we read about every day use music to give them a fresh outlook on life.

A very dear friend of mine once told me, "Make music to give pleasure and you'll readily forget about the time spent in rehearsing". I took the advice and now I have no trouble putting in practice hours.

As has been said before, music and rehearsal can be fun, work or relaxation, or it can be all three — or — it can be time spent in boredom. The choice is yours.

Fletch

New Band Album Big Hit With All

The new Decca release "Band Master Pieces," will be a treasured item in the "Hi-Fi" record collectors of band directors, music students and band enthusiasts all over the United



States. The album cover is autographed by the Goldman Band Conductor, Richard Franko Goldman, son of the

(Turn to page 72)



Valley Stream, New York, High School Music Festival participants as they appeared in the Finale "America the Beautiful."



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Our Sponsors Speak

"We feel that Tri-M in our school has established a true spirit of 'working together' in the music department, as well as with other departments in our high school system. The student members of Chapter #336 have accepted the honors bestowed upon them by exhibiting a determined form of leadership and acceptance of responsibility in such a way that the faculty and school administration alike have become very much aware of the vital part Tri-M plays in the development of our high school musicians." (Donald G. Stiemke, Sponsor Chapter #336, So. Milwaukee High School, So. Milwaukee, Wisconsin)

"It has been an inspiration to our students to have something they can belong to that is so worth while in all its activities. We find a high 'esprit de corps' throughout the group and they excel in whatever they do together. We believe that much has been done for the school, but we also know what we can do, and are planning to do, much more for the school in coming years. It is a wonderful asset and challenge in our school and has given the music department dignity." (O. D. Premo, Associate Sponsor, Illinois Association of Modern Music Masters, and Sponsors of Chapter #263, No. Boone High School, Poplar Grove, Illinois)

Advisory Council Appointments

At the recent annual executive board meeting the following faculty members were appointed to serve on the Society's National Advisory Council for a two-year term. Richard L. McClintic — Co-sponsor Chapter #274, North Salem H. S., Salem, Oregon; State Sponsor Oregon Ass'n Modern Music Masters. E. Darrell Hart — Sponsor Chapter #280, Franklin H. S., Franklin, Nebraska; State Sponsor Nebraska Ass'n Modern Music Masters. Perry Whitson — State Sponsor Illinois Ass'n Modern Music Masters. Guy F. Foreman — Sponsor Chapter #202, La Porte H. S., La Porte, Indiana; State Sponsor Indiana Ass'n Modern Music Masters. V. Marguerite Brooks — Sponsor Chapter #247, Colton Union H. S., Colton, California; State Chapter Coordinator, California.

T. M. Talmadge — Sponsor Chapter #168, Washington H. S., Vinton, Iowa; State Chapter Coordinator, Iowa. Robert G. Thilgen — Sponsor Chapter #90, Windom High School, Windom, Minnesota; State Chapter Coordinator, Minnesota. Stanley Fry — Sponsor Chapter #289, Cabool H. S., Cabool, Missouri; State Chapter Coordinator, Missouri. Earl Walton — Sponsor Chapter #216, Harlem H. S., Harlem, Montana; State Chapter Coordinator, Montana. Mildred Forsling — Sponsor Chapter #23, A. C. Davis H. S., Yakima, Washington; State Chapter Coordinator, Washington. Helen W. Bicknell — Sponsor Chapter #315, James A. Foshay Jr. H. S., Los Angeles, California; Junior Chapters Representative. Sister Helen Mary — Sponsor Chapter #119, Our Lady of the Lake H. S., San Antonio, Texas; Private School Chapters Representative. Jack W. McGuin — Sponsor Chapter #162, Anchorage H. S., Anchorage, Alaska. Paul B. Fry — Sponsor Chapter #35, Albemarle H. S., Albemarle, North Carolina; Chairman Research Committee. James E. Noble — Sponsor Chapter #132, Peru H. S., Peru, Indiana; Chairman Alumni Committee. Darrell S. Winters — Sponsor

Chapter #276, Churchill County H. S., Fallon, Nevada; Chairman Public Relations Committee. Aaron Schmidt — Austin Peay State College, Clarksville, Tennessee; Chairman, Committee of Music Educators Representatives.

Top-Notchers

Ramon Thomas, now serving as president of Chapter #16, Mullens H. S., Mullens, West Virginia, has been selected as one of the Top-Notchers for October. This is his fourth year with the high school band where he plays first chair, solo clarinet. He also plays saxophone with a group called the Hi-Fi Trio. Sponsored by the local Women's Civic Club, he attended a two-week summer band clinic at Marshall College in Huntington, and has been in the All-County Band four years and the All-Regional Band one year. Ramon is also interested in a number of other activities, is a member of the National Honor Society, and this year is treasurer of Thespians, a national dramatics club. In addition, he is active in his church and the Catholic Youth Organization. Congratulations, Ramon!



Ramon Thomas

Judy Dorsing, a senior from Chapter #288, Union High School, Sweet Home, Oregon, has also been selected as a Top-Notcher. She was a member



Officers and members of Chapter #336, South Milwaukee High School, South Milwaukee, Wisconsin. Donald G. Stiemke is the faculty sponsor.

of the Junior Trio and the Ninettes; a member of the trio which won "A" rating at the state contest, accompanied the Trumpet Trio at the contest; sang the alto solo numbers in the cantata "The Holy City", and was a member of the cast in the school's operetta. Judy is often called upon to accompany soloists as well as instrumental and vocal ensembles. Last Spring when the Trumpet Trio appeared on a radio program, she accompanied the group. Whenever the choir or smaller groups appear on high school assembly programs or before P. T. A. groups, Judy is usually called upon to accompany them. Not only is she a member of her church choir, but she leads the congregational singing. Judy plans to continue her piano work through the Sherwood Music College in Chicago. Congratulations, Judy!

Chapter News Parade

Chapter 31, Rolla Senior High School, Rolla, Missouri, is off to a good start this year with twenty-one of its members having attended the All-State Music Camp at the University of Missouri last summer. All of their expenses were met through a concession booth at the District Music Festival last year. The scholarships were awarded to both choral and band members of the Chapter.

Chapter #197, Arthur Hill H. S., Saginaw, Michigan, stresses the importance of perfect attendance at all Tri-M meetings, and plans outstanding programs for these meetings. One meeting last spring featured a solo by a violin teacher from Saginaw H. S.; another one included a talk and demonstration pertaining to sound and music by their high school's physics teacher. This Chapter gives an award each year to the most outstanding senior. Another interesting activity was ushering at the Children's Concert in April, which was sponsored by the Saginaw Civic Symphony.

Members of Chapter #202, La Porte High School, La Porte, Indiana, have decided to present a \$150 scholarship to an outstanding senior in the music department. Mary Margaret Magnuson this Chapter's "Tri-M Girl," is an accomplished pianist.

Tri-M members of Chapter 342, Mays High School, Goulds, Florida, and the high school chorus entertained members of the Florida State Teachers Association when they held their annual convention at Miami by presenting several vocal selections. They also ushered for a professional dramatic group which gave "The Country Girl" in the school's auditorium.



Shown above are the newly initiated active members of Chapter #309, H. P. Baldwin High School, Wailuku, Maui, Hawaii. Saburo Watanabe is the faculty sponsor.

Chapter #266, Washington Jr. High School, West Chicago, Illinois, gave five Summer Music Camp scholarships to its Chapter members. The Chapter's recent trip to Chicago and Orchestra Hall was a most rewarding experience.

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

Drumming History Made At Arlington State College

Drumming history has been made on the campus of Arlington State College, Arlington, Texas, this summer with the advent of the first annual drumming school, held July 13 through 25, 1958. To the writer's knowledge, this was the first junior high school, high school, and college camp held exclusively for the purpose

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of training drum sections of bands in rudimental and concert playing, and in drum routines suited for parades and the football field. The school also trained individuals in rudimental drumming in preparation for the N.A.R.D. entrance examination.

The band director or head drummer from each school represented was permitted to choose a series of four to six drum beats for his section from a large repertoire of solid and flashy street beats. These chosen beats were taught to the section along with marching. Regular and Scotch-style drumming was taught to the bass and tenor drums. A special session was given to dance and show drumming. A session featuring Latin and modern rhythms with the use of special instruments was held.

The drumming school was organized and directed by Jack H. Mahan, Director of Bands, Arlington State College. The head clinician was William F. Postlethwaite, a member of N.A.R.D., and high school band director, Ballinger, Texas. The special clinician was George Gates, high school band director, Richardson, Texas, who also is a professional drummer for the Dallas Summer Musicals; drummer for the Dallas Symphony; and dance-band drummer.

The 1959 drum school is scheduled to be held for one week, July 12 through 18. Tympani and other percussion instruments will be added to the curriculum.



Here is a group of percussionists who attended the history making first annual Drumming School held on the campus of Arlington State College, Arlington, Texas, July 13 to 25. Jack Mahan, (2nd from left) Director of the ASC Band set up the school.

PERFECT MATES FOR SCHOOL PARADES

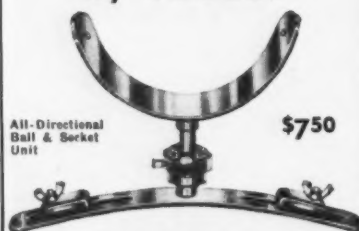


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PERCUSSION CLINIC

(Continued from page 16)

or Drum, comes in a white lacquer finish, chrome plate, and complete with hooks, sling, strap, and adjustable angle holder. The manual by Sam C. Rowland, *Percussion Techniques*, Vol. 2, published by O. Pagani & Bros. (\$1.50), and the manual co-authored by Wm. F. Ludwig, Sr. & Jr., *Drum Corps Manual*, published by the W. F. L. Drum Co. (\$1.00), will give one the necessary information on how to hold the sticks, how to sling the drum, how to twirl the sticks, the type of sticks to use, and the various terminology and notation.

In tensioning the Tenor Drum, make sure the resultant sound is a good "bark"/"thud." Too loose a tension, a "muddy" sound, will not have the T. D. part sounding clearly audible. Too tight a tension, a "glassy" sound, will have the T. D. ringing with impounding harshness. Tension for a bright sound and then darken the quality by muffling the heads. This can be done by "stripping." Strip the edge-rim closest to the players chest. This is done with musline or tweling, about 1 3/4" wide in strip. Remove the counter-hoop and head on one side. Hold the strip tautly over the shell edges. Put the head on, drawing down the strip of material over the shell edge. Put on the counter-hoop, and tension. Cut away that material which is left as an overhang. Then, do the other side, just the same.

Write when you can. I'd like very

much to hear from you. What's new out your way. Share it with me. What successes have you had that were particularly different from that done by other drum sections.

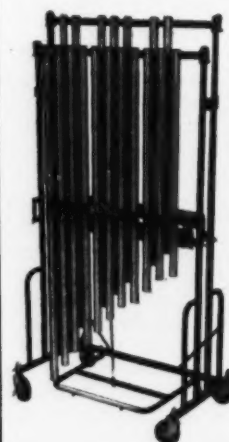
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American School Band Directors Association

(Continued from page 43)

beautiful First Place Trophy for receiving the highest number of points of any musical group in the entire parade.

The Joliet Grade School Band had its origin also in 1912 under the direction of J. M. Thompson. Guido Mattei, Glen J. Ford, and Forrest L. McAllister have all served as directors of this outstanding grade school organization. In 1942, its present director, Charles S. Peters, assumed the directorship of the band. The band has played for countless public performances — over 500 — and has traveled extensively.

In April of 1954, the band made a western tour which included concerts at Hayes, Kansas; San Diego, Bakersfield, California; and Tijuana, Mexico. They have also given concerts in Hutchinson, Kansas; Oklahoma City and Enid, Oklahoma. The Joliet Grade School Band has also appeared at numerous clinics and festivals throughout the nation. Among them are the National Music Educators Conference in St. Louis, Philadelphia, and Los Angeles. They have also played for the Mid-West National Band Clinic in Chicago, Illinois. At this latter clinic, the band performed Mr. Peters' own complete transcription of the Patkietique Symphony No. 6 in B minor, op. 74, by Tschaiikowsky. The band had played only part of the number when the audience of over 5000 band directors from the United States, Canada, Mexico, and England could not contain themselves a moment longer. In a body they arose and gave the band and its director an ovation which lasted for more than eight minutes.

Last year the Joliet Grade School First and Second Bands again entered competition in the National Music Festival held in Enid, Oklahoma. First place trophies for concert, marching, and precision drilling were won by Joliet in the Junior High division.

Assisting in the instrumental music department are Robert D. Haddick, Robert Slider. The Joliet Band Camp, now in its 15th year, was inaugurated by Mr. Peters. It has proved to be one of the "never-to-be-forgotten" experiences for thousands of young musicians.

Does this brief and inadequate writing of these wonderful organizations do something to you musically? If so, you are going to have the chance of a lifetime to hear them all at our

Send us a picture of one of your fine ensembles

ASBDA convention in December. They are just part of our convention this year, but a very important part. The officers and the executive board of the ASBDA urge you to make all possible efforts to attend this convention and the many outstanding groups, clinicians, and meetings that they have planned for you. A complete program will be published in the next issue of the School Musician together with some notes on our outstanding clinicians.

New String Bass Chair

(Continued from page 10)

stand, provide a sturdy, safe, and secure storage rack and eliminates a common rehearsal room problem which frequently results in damage to the string bass. Companion piece to the popular Wenger sousaphone chair stand, the new stand pays for itself many times over as a storage rack by eliminating costly repair bills to an instrument that is peculiarly susceptible to frequent and serious damage. For further details contact Wenger Music Equipment Company, Box 300, Owatonna, Minnesota.

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THE ONLY THICKNESS-GAUGED DRUM HEADS IN THE WORLD!

THE BRASS WORKSHOP

(Continued from page 18)

b. try buzzing higher, produce a sharper pitch.

Checkpoint No. 8 — what is the effect on quality and range of how close together the teeth are held while blowing?

a. try opening the teeth a little more: (1) high range, (2) low.

b. try closing the teeth a little more: (1) high range, (2) low.

Checkpoint No. 9 — what is the effect on quality and range of the position of the jaw?

a. try thrusting the jaw forward more: (1) high range, (2) low.

b. try drawing the jaw back more: (1) high range, (2) low.

The reason for putting these questions on the experimental basis is to open new vistas in knowledge into what goes into making a good tone, and to provide a more concrete basis for analysis of bad tone production practices. Any suggestion for curing an ill pre-supposes that you know what is causing the trouble in the first place. Otherwise, we as teachers are just prescribing aspirins.

This type of approach also avoids the dilemma in which experts at clinics leave us. One says the jaw goes forward as we go for low notes, another that it goes back, and still another that the jaw has no effect on changing to low notes. All that I can say as a player is that, for me, the low register comes better if I have the feeling of the jaw going forward some. As a teacher, I need to be aware that for some people the action of the jaw in changing registers has an important effect on quality and range. Now, as to which way it goes for student A, that is a matter of experimentation to find which works better for him: student A. Student B may be another matter.

Another reason for confusion in the use of such an approach is that, in analyzing one problem, we allow other factors to change too. In the lab, an experiment depends upon the elimination of variables so that our conclusion can be based upon just one factor changing the result. So here, if changing the jaw changes something else also, we may still be in the dark as to what is causing the trouble.

When attending a clinic, we need also to be on the lookout for fallacious, but convincing, arguments by an authority who can demonstrate (he claims) what he is trying to prove. One such fine performer was asked about pivoting on the brass. He rejected such a foolish notion. Then,

later when he played, in changing registers his horn was going up and down, accompanied by a complimentary action by the head.

When one has the opportunity to observe brass teaching in many diverse places in the country, it is plainly and painfully obvious that far too many teachers ignore the factors in brass tone production. Practice, *per se*, too often means repetition of bad habits. The simple lowering of the tongue or relaxing of the buzz will in many cases soon relieve us (and the pupil) of that typical "bucket" beginning brass tone quality. A willingness to experiment with other factors should lead to the solution of the few remaining problems.

Biography

J. W. Worrell is a native of Kansas, receiving his bachelor's from the State Teachers College at Emporia. He taught brass at Peabody College, Nashville, and earned the master's there. In 1957 he was awarded the Doctor of Education degree from the University of Illinois. He has taught in the public schools of Kansas and since 1950 has taught brass at the University of Kentucky. His private study on trombone included such teachers as Smith Turner, E. E. Steg, George Wilson, and Ernest Glover (Cincinnati Symphony). His professional experience included work with Lawrence Welk and the Miami (Fla.) Symphony.



J. W. Worrell



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Organ Talk

(Continued from page 42)

Offertories, Postludes, and suggested registrations for all organs. A good approach for anyone with a knowledge of piano music. Price \$1.00.

THE DAY OF BIRTH. Also written by Virginia Carrington Thomas, this is "A Complete Christmas Service" of organ music and includes suggested registrations for all Hammond Organs. Price \$1.00.

MILLS POPULAR FAVORITES FOR BALDWIN ORGANS. A cross section of several styles of popular music arranged by Frank Stitt for Baldwin Organs. Eleven standards. Price \$1.50.

THE CUMMING METHOD FOR PLAYING CONN ORGANS. The writer of this particular publication is Marie Cumming; and while the publisher says it is "a modern approach to organ playing—", this writer could add: it's a rather clever do-it-yourself kit that, carefully digested, could make shorter work of learning to play an organ at home. Some previous knowledge of piano would help. Price \$1.50.

MILLS POPULAR STANDARDS FOR CONN ORGANS. Arranged by Wallace Behnke this group contains 15 good popular standards presented in a very simple way and with complete Conn registrations. Price \$1.50.

Use Of The Tape Recorder

(Continued from page 35)

Recordings of Instruments on Which the Director is Not Proficient

We are very fortunate to have an excellent oboist in our vicinity, Mr. Hal Herbig, orchestra director at Billings Senior High School and first oboist in the Billings Symphony Orchestra. Hal very kindly consented to let us share his talents by playing several pages of an oboe method book while I made a tape of his playing. My oboists have gained a much better conception of how the instrument should sound by practicing with the recordings.

Recordings of Scales

I have a piano recording of the commonly used major scales and a two octave concert F chromatic scale on a small reel of tape. Thus scale recordings can be used by any single instrumentalist or any combination of band instrumentalists who are familiar

with transposition from given concert pitches.

Recording the Marching Routine

When the drum section is not available, it may be very convenient to have a recording of the marching routine for training a small group of "recruits" in marching fundamentals. The recording may also be used to teach new members of the drum section the routine.

Tapes

The question of how to procure sufficient tapes for so many recordings might arise. Purchase several empty

five inch reels (about forty cents each) and you will find that one full length tape will make several short recordings. Tapes are very easily cut and spliced to meet your needs. Many recordings, especially drum and bass music, can be recorded at slow speed without losing too much fidelity, thus saving considerable tape.

These few hints on the use of the tape recorder are passed on to you for what they may be worth. I would like to hear other suggestions from readers who have experimented with the recording machine.

The End

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CLARINET CORNER

(Continued from page 20)

Scale Waltz. The range here is from low f up to d³. The "break" is crossed some six times. Again we find the alternating low (or middle) register with the high.

These six solos are important in that they provide pleasant materials, supplementary materials to the text. The first two, *In The Forest* and *Lullaby*, are the easiest. *Donkey-Ride* and *Scale Waltz* are more demanding with *Menuet* and *Chrysalis* occupying middle ground.

The *Six Easy Solos* are helpful aids. If used correctly they can be of great value to the young student. We want our young people to be taught fundamentals. At the same time we want our pupils to enjoy music. The *Six Easy Solos* will help to teach fundamentals; they will also help to sustain the youngster's enjoyment and interest in music. NEXT MONTH, the *Six Characteristic Solos*.

The Practice Routine — Part II

In last month's column we emphasized the need for a steady practice routine. We mentioned that a solid background (fluent fingers-articulate

tongue) could be possible if a routine were established. It is especially important that this routine be established in the beginning years if this solid background is to take hold. Below are a number of texts that may be used for acquiring that solid technique through routine practice.

Baermann Book III, CF or CB, traditional and still one of the finest-medium on up.

Method Book II, Jettel, Doblinger (AMP), a lot like the Baermann-very thorough).

Kroepsch Daily Studies (416). CF, traditional and necessary.

Modern Daily Studies, Opperman, Baron, scales, tonguing, etc.

Practical Studies, Bk 1, Bk 2, Hovey, Belwin.

Cailliet Studies, Belwin.
Fundamental Scale & Chord Studies, Demnitz (Waln), Kjos. The above three are easier and are for the less advanced student — all are good.

25 Estudios Recreativos, Menendez (Wallace Tenney). Good but advanced.
Modern Clarinet Playing (Scale studies), Lanegnus, CF.

Scales & Exercises, Hamelin, Leduc. In addition we might add:

Advanced Staccato Studies, Tremblay, Kjos.

Little Finger Key Studies, Low, Kjos.

There is also much good routine to be found in the works of:

Klose, Labanchi, Lazarus, Stark, Bonnard.

Gabucci, Gambaro, Cavallini and Lengenius (3rd bk).

Finally, let me mention the very valuable:

Rubank Advanced Method, Bk 1, Bk 2, Voxman-Gower, Rubank, good routine through unit approach (scales, duos, fingering problems, tonguing etc).

Intelligent routine practicing is necessary for acquiring that "basic" technique. The texts mentioned will aid the student.

Reviews of New Materials

Modern Course for Clarinet, Bk 1, *Foundation Technique*, James Collis, Henry Elkan, 1.00, 1958, 32 pp.

Mr. Collis is the editor of *Woodwind World* as well as the composer of the *Little Concertos*. The notes offered on the first page are e-f-g, then d and c. The slurred approach is used with two measure phrases (whole, half, and quarters on the first page). It is good to get away from all of the whole notes that usually make up the beginning pages of most texts. Tonguing is explained briefly on page 3 again on 23. The upper register is

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introduced on page 12 via the natural overtone series; there are then more low note exercises. The "break" is introduced in descending motion with the right-hand-down technique. The fingering chart in this book is that of Rose. After the pupil has learned how to use it the chart becomes valuable. The author has not gone beyond C³. This has given him a chance to offer more needed exercises. The book is not slow moving especially at the beginning but it does proceed logically and with intelligence. Mr. Collis does not rush his students at the upper register nor at the break. The right hand down principle across the break is of course correct and necessary. I like the idea of getting into the upper register, staying there a bit, and then returning to the familiar lower register. This is a wise approach for it helps to build embouchure and also security. Mr. Collis understands his youngsters well and has written an authoritative text. The materials are good and the presentation clear.

The End

The Enid Festival

(Continued from page 50)

of trophies are presented for various outstanding groups.

More than two dozen judges are required to adjudicate the some 2500 events scheduled. Such great names as Dr. A. Austin Harding, Ralph Herman, Dr. William D. Revelli, Karl King, and Archie Jones are the adjudicators.

Band, Orchestra, and Choral Directors are invited to write direct to Dr. Milburn E. Carey, Festival Manager, University Station, Philips University, Enid, Oklahoma, for more information. The Enid Festival is perhaps the greatest music motivator available in the United States today.

The Band Stand

(Continued from page 30)

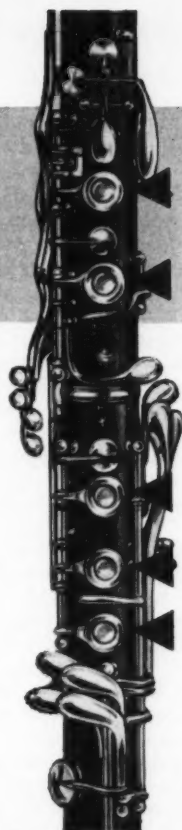
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Harold Bachman's Letter

(Continued from page 37)

tainment and glamor it added to the annual game said: "A football game without a band is like a hot dog without mustard. Something is missing."

"Much of the credit for the success of this first Florida Marching Band Clinic is due to the head clinician, Jack Lee, Director of Bands at the University of Arizona. Jack is a dynamic personality and his lectures to the band directors as well as his work with the high school students received high praise. The 100 members of the All-Star Band and the 60 active band directors who attended the Clinic were unanimous in their desire to make this Marching Band Clinic an annual event.

"You may be interested in knowing that the handling of this Clinic was my last official act as Director of Bands at the University of Florida. Reid Poole now becomes Acting Director of Bands. I have moved to another office in the Music Building and will be assigned other duties in the Department of Music until I retire in February. I still plan to remain active in the band business on a somewhat broader, but less arduous, scale and hope to have more frequent opportunities to meet you and other friends at summer schools, work-shops, clinics, and contests in various parts of the country."

Sincerely yours,

Harold B. Bachman
Professor of Music and
Past Director of Bands

The Place Of Music

(Continued from page 34)

tion. Its importance is adequately summed up by Dr. John J. Tigert, former U.S. Commissioner of Education, who said that after the three R's, "music is of greater practical value than any other subject."

Even the U.S. Army has recognized the importance of music in the student's life. In the fall of 1957, Pvt. Robert D. Dubois was honorably released from the service to resume his music teaching responsibilities at Botkins High School in Washington, D. C. in accordance with regulations concerning the national welfare. Dubois was the only music teacher available to the school and affidavits from school authorities showing the need for his services convinced the Army that his place was in the music classroom.

One may own a great violin, but if he has no knowledge of music, he possesses but a bit of wood and string. Put that same instrument into the hands of a master, and it takes on added value. So it is with a painting, or a book. Life is enriched by what we know.

—Dr. G. W. Buckner, Jr.

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LET ME ANSWER YOUR FLUTE QUESTIONS

(Continued from page 22)

start small beginners on the E flat flute because of its size why not also start them on the E flat clarinet. I have had successful practical experience starting beginners in grade school on the E flat clarinet and do not find it too difficult.

Another attractive facet of the E flat flute is the fact that small sized beginners can handle this with ease. I own an old E flat flute, manufactured some years ago by Conn and now discontinued, and I find it an ideal instrument for my daughters, ages 5 and 7. Of course there are not many children that age beginning on flute, but then there are some ages 9 and 10 who have very small hands.

Both Armstrong and Artley manufacture fine instruments, and if you are going to consider buying an E flat flute, it would be a good idea to compare them side by side. If you don't play the flute be sure to have someone who does give them a try.

There were other interesting things at the Trade Show in flutes. Artley, Inc., is also now manufacturing all of

their flutes with rolled tone holes, previously only available on more expensive models.

The Gemeinhardt Co. has some new advances for flutes also. This company has only been in existence for eight years, but prior to that Kurt Gemeinhardt manufactured flutes for another musical instrument company. He comes from a long line of instrument makers, which includes an uncle, Arthur Gemeinhardt, who made flutes a few years back.

Gemeinhardt is adding a gadget to his fine line of flutes and piccolos which will enable anyone to produce the high E with ease. He also has produced some plugs which can be placed in the holes of an open holed flute. The advantage to this is that if a teacher or player prefers the French model open holed flute, and is having difficulty at first in covering these holes, the plugs can be used until the difficulty is mastered.

These plugs take only a few seconds to put in or out and are an improvement over using small pieces of cork.

The plugs look better because they have a silver plate on top and when they are in place, make the flute look exactly like a closed hole model.

It is encouraging to note that the instrument makers are consulting and employing flutists to advise them. Artley has Mr. Frederick Wilkins of New York, author of the "Flutist's Guide" and Gemeinhardt has Mr. Emil Eck of Chicago. Mr. Eck is well known for his fine flute studies and instruction books.

Next issue will bring some information about Gemeinhardt's high E key and Armstrong's new alto flute.

The End

If I wanted to punish an enemy, it should be by fastening on him the trouble of constantly hating somebody.
—Hannah More.

No language can express the power and beauty and heroism and majesty of a mother's love. It shrinks not where man cowers, and grows stronger where man faints; and over the wastes of worldly fortune sends the radiance of its quenchless fidelity like a star in heaven.

—Edwin Hubbell Chapin.

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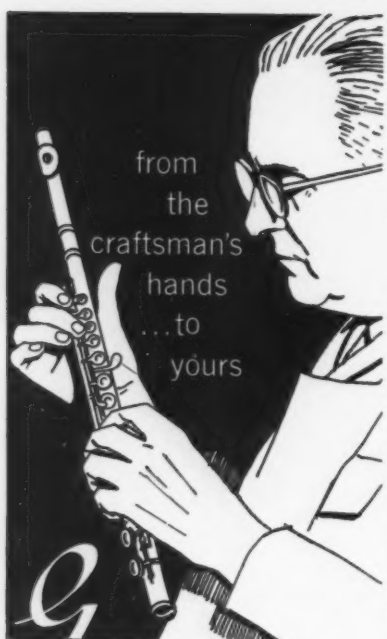
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Pertinent Publicity Points

By Robert V. Ish

Director of Orchestra and Chorus

Hillsdale High School, San Mateo, California

Are you guilty? Have you taught hard, heid countless rehearsals, and demanded hours of practice only to find you have given your music away to half a house of half-hearted listeners? Take heart! You are not alone and the situation need not always be so. Others have left these ranks and joined those more successful teachers who "sell" their programs to their students. You, too, can be a success, as the saying goes. Harken to a few tried and true methods of salesmanship.

"Your school" has a weekly paper. Every issue might contain at least one article from the music department; student written if possible. Possible subjects? Here are a few:

A new student in the music department.

A new school instrument or piece of equipment; a coming performance of a school group; a personal performance of some student, on campus or off.

Honors paid students or organizations; interesting music played in class; congratulations to Bill Smith, trombonist of the band, on his home run in Friday's game. (This kind of article might even win a few friends among the athletes.)

Your school has bulletin boards. Excerpts from school and local papers might be posted — In the office to sell the administration, in the halls to sell the student body, or in the music room to sell the class. Photos are great publicity, even if a few do disappear.

Your music room has bulletin board space for coming events, write-ups on your students as artists, athletes, speech makers or scholars.

Your town has a daily paper. It loves double-spaced, typed articles turned in a week in advance. Your clear, glossy prints are welcome and the paper's camera man is happy to come to take your pictures because you are always properly dressed with instrument ready, and with a type-written story in hand to present.

Of course, a letter of thanks always goes to the camera man with a special thank-you to the editor periodically.

Your school programs are the greatest, the most stupendous, and the most gigantic, according to your painted posters, banners, raised letter or cut out art work, photographs and cartoons. You are allowed to plaster the campus because your material is in good taste and you always remove all material, even from downtown stores immediately following the program.

Of course, student-written letters of thanks go to all people who help on the production as well as the usual appreciation line on the program. Special letters are sent to the downtown stores that loaned props, took ads in the program or allowed posters in their stores.

The only thing that doesn't hit the press regularly is the director's name and picture. To be sure, once or twice a year some one works him into a group snapshot and a "directed by" seems to find it's way into print. People seem to know who the music director is anyway, so why publicize him. It's the music, the school, and the kids that interest Ma and Pa, the community, and the school officials.

If you are still with us, you must have "harkened." The next step calls for action. Why not organize a "meet our music department" committee and get going on the road to success.

The End



Among the 90 informal courses offered adults at Maine Evening School (Des Plaines, Ill.) is that of guitar playing. Group piano and accordion instruction, although also popular, do not generate the enthusiasm and happy atmosphere which prevails in the guitar classes. Bob Harris, (l), the instructor, who has appeared on TV shows and has traveled with name dance bands, has been teaching guitar classes for Karnes Music Studios of Evanston, (Ill.) for the past eleven years. He works on the theory that most people who take up the guitar do not plan to become professionals but merely wish to have fun.

Band Associates, Inc. Has New Catalog Ready

Band Associates, Inc. of 311 Reis Avenue, Evansville 11, Indiana are pleased to announce that they have been appointed exclusive agent in the U.S.A. and Canada for the music publications of Editions Scherzando of

Brussels, Belgium, and Molenaar Edition of Wormerveer, Holland. These two catalogs represent some of the finest wind instrumental music published in Europe and their music is beautifully printed.

Shipments of concert band music from publishers have already been received and cataloged, and stocks of solo-ensemble and other types of music are expected soon. A complete list of the available band music may be obtained free from: Band Associates, Inc., 311 Reis Avenue, Evansville 11, Indiana. All of the band music is playable by American bands and all selections contain a condensed conductor's score.

Until now the publications of Editions Scherzando (Belgium) and Molenaar Edition (Holland) have been available only on order direct from the publishers. The works now made available in the U. S. and Canada include original selections for band by such famous European band composers as: Robert Clerisse, director of the French Air Force Band; G. B. Mantegazzi, late director of the municipal band of Zurich, Switzerland; Joseph Moerenhout, director of the Belgian 11th Infantry Band; Gustave DeRoeck, director of the Belgian 8th Infantry Band; Joseph Hanniken, director of the Belgian Navy Band; Gerald Boelijn; Meindert Boekel; Albert Thiry; and Constant Moreau.

The representation of these two European publishers on the North American continent is another step in the advance of international band repertoire.

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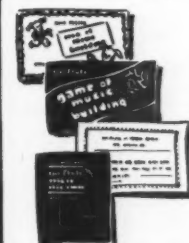
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THE BAND MUSIC LABORATORY

(Continued from page 24)

Doodletown Fifers, by Bill Finegan and Eddie Sauter, trans., by Wilfred Roberts, Hansen, FB 8.00, SB 11.00, 1958.

The Sauter-Finegan orchestra has created quite a stir with its fine personnel and distinctive arrangements. The present publication follows the original RCA recording. A 12 bar introduction, rhythmic and syncopated, with high trumpets leads into a four bar drum passage. The theme is then taken by flute and piccolo. Woodlock and triplets in the bass form the important accompaniment. Personally, I find this a very exciting number. However, it is a bit difficult to get a large band to play this correctly. There are some complexities in rhythm that the smaller dance band, being a close knit group, can play better. For the very good hi-school or college band the Fifers will provide good rhythmic training and program contrast. Needing attention throughout will be the rhythm, the percussion section, and the cornets, which play high. Class B plus.

Nutcracker Suite Selection, Tchaikovsky, arr by John M. Rogan, Chappell, complete 11.00.

Here is another edition from the Chappell Army Journal. The arrangement includes the March (Ab), Overture Miniature (Bb), Russian Dance (Ab), Arabian Dance (3/8-Gm), Dance of Reed Pipes (Eb), and Chinese Dance (Bb). As you can see practical band keys have been chosen. Though there is enough technique for the woodwinds (particularly the clarinets) the music lays pretty well. The arranger has carefully considered his band instruments. The music "sounds" and will challenge the musical ability of the best high school bands. Class B plus.

Colonel Bogey March, Kenneth J. Alford, arr by Clifford Barnes, Boosey-Hawkes, FB 1.75, 1958.

Colonel Bogey has always been a popular march, a standard in the repertoire. Its use in the Bridge On the River Kwai will no doubt increase performances. River Kwai or not, Bogey is a fine march. In this arrangement Mr. Barnes has kept the instruments in their conservative ranges. Cornets are low, never above top line "F". The clarinet part too has been intelligently edited for younger bands: the range is now only up to C³ and

some slurs have replaced tongued passages. The older edition was very hard to read thus adding to the difficulty of the march. Though these march size parts are not too large in printing there does seem to be some improvement. Good sounding arrangements for Class C bands.

Southwestern Panorama, by Robert M. Dillon, Shawnee Press, FB 8.00, SB 10.00, 1958.

The music is in four sections. *Range-land* begins full and broad in 4/4 (F). After an introduction the solo cornet utters the slow theme. *Forest of Steel* is a moving 2/4 while *Desert*, a 3/4 Andante, features a flute solo. *Round-up* is gay and nippy. The composer has used parallelism to spark his harmonic treatment. Accidentals and sudden harmonic changes are plentiful. The music itself is interesting and colorful. And all this is written in the conservative ranges. Nothing overly difficult. Good Class C.

Cinderella Waltz, Richard Rodgers, arr by Robert R. Bennett, Williamson, FB 7.50, SB 10.00, 1958.

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Flute & Brass issue Nov. '58**

Rodgers and Hammerstein's "Cinderella" was produced on TV some months ago. The Waltz is about 4 minutes long. The keys are C and G; the woodwinds have a little technique and the cornet, but for a few high notes, has not too much to worry about. The music is attractive and showy. The parts are clearly printed. Class C.

The School Dance Band

As school dance bands, or "stage" bands as they are called in some areas, become more and more popular a few publishers have listed some sympathetic arrangements. When properly administered a school dance band program can be of excellent value for the students. Dance band or "stage" band training can be invaluable in its teaching of flexibility, rhythm, sight reading, etc. Where the stage band becomes the only instrumental group or where the stage band program receives more than normal emphasis than we have a badly administered instrumental curriculum. It is a good thing to have school dance bands. Let us give the program needed stress but let us keep the stage band a part of the total instrumental offering and not the only offering.

I Could Have Danced All Night, Loewe, arr by Johnny Warrington. *My Funny Valentine*, Rodgers & Hart, arr Johnny Warrington. Chappell & Co., each 2.50, 1958.

These two Warrington arrangements call for full rhythm section (plus tuba), five saxes, eight brass, and clarinet. In both cases the keys are easy and the instruments are in their practical ranges. The difficulty is only medium with a few rhythms needing work. Manuscript type printing.

Who's Sorry Now, Kalmar, Ruby & Snyder, arr by Art Dedrick. *Sweet Loraine*, Parish & Burwell, arr by Art Dedrick. Mills, each 2.50, 1958.

The instrumentation calls for full rhythm (bottom line of string bass for the tuba), vocal score, five saxes, and six brass. The keys for the first are Bb and Ab; for Loraine the keys are F and Ab. No difficulties. The above four for medium ability groups.

See you next month.

The End

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**Don McCathren New
Duquesne U. Band Director**

Don McCathren, nationally known conductor, soloist and woodwind clinician has recently been appointed Director of Bands at Duquesne University it has been announced by Dr. Gerald Keenan, Dean of the University's School of Music. For the past five years Mr. McCathren has been Director of Educational Services for the G. Leblanc Corporation, Kenosha, Wisconsin. He has assumed his new position as of September 1, 1958, with the status of Associate Professor of Music. He will conduct the Duquesne University Symphony Orchestra and teach conducting, and technique courses in woodwind, brass and percussion.



Don McCathren

Mr. McCathren has been held in high esteem for his conducting ability, having appeared as guest conductor of many festival bands, as well as university and high school bands and clarinet choirs. He has received expert training in conducting from such great conductor-educators as Lucien Cailliet, Rudolph Ganz, Arthur Hill and Ernst Hoffmann.

Mr. McCathren began his musical career in the Hobart, Indiana school system and played in the famous Hobart High School Band and won national recognition in the school music contests as a clarinet soloist. He later studied at Indiana University, Chicago Musical College (M.M. '49) Indiana State Teachers College (B.S. Music Ed. '47) Harvard University, Tufts College, Navy School of Music and Boston University. His training on woodwind instruments includes study and coaching with such outstanding artist-teachers as Polatschek, Fields, Runyon, Bonade, Moyse, Rateau, E. C. Moore and others.

Mr. McCathren has taught at the Chicago Musical College and Indiana University, as well as serving as special woodwind instructor for the Hobart, Valparaiso and Crown Point high schools in Indiana. He has been Director of the Valparaiso Municipal Band and Assistant Director of the Indiana State Teachers College Orchestra.

His article, "An Experiment in the Overtones of Woodwind Instruments" won first prize in the nation-wide contest for the best contribution to wood-

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ober, 1958

wind knowledge for the year 1950 which was sponsored by the wood-wind magazine.

His playing experience includes the Boston, Gary, and Terre Haute civic symphonies and many concert bands and studio orchestras. He was the featured soloist at the famous Tri-State Festival in Enid, Oklahoma in 1956.

Mr. McCathren is considered one of the country's outstanding music educators, conductors, and soloists. He is especially well-known for his work in developing the balanced clarinet choir. Several clarinet choir arrangements that he has edited have recently been published by leading publishers.

Selmer Has New Flute Album Flute Contest Music

Though FLUTE CONTEST MUSIC, a new 12-inch LP recording, was designed principally as a teaching aid for band directors and student flutists, it is such a remarkable achievement in recording technique, interpretation, and programming that it should have great appeal to every listener.

The program of graded flute solos was selected and performed by Charles DeLaney, of the University of Illinois music faculty, with Edwin Thayer, also of the University of Illinois, at the piano. Fourteen compositions range in difficulty from I (easy) to VI (difficult), and from the Baroque to the contemporary. And it is particularly refreshing to find on the program none of the hackneyed tunes so common at music contests. It is a special triumph of research that even the simplest compositions for beginners, three short works by the young American composer James Lewallen, have considerable charm and musical worth.

Mr. DeLaney's jacket notes discuss technical problems of performance, and include hints on interpretation and cautionary words on difficult passages. Each solo is graded both for flute and piano.

An interesting aspect of the recording is Mr. DeLaney's choice of instruments. The first side, devoted to the simpler works, has been recorded on a Bundy flute, an inexpensive student instrument. Side two has been recorded on a Sterling silver Selmer flute, designed for the artist, and selling for well over \$400. It will be a good test of the listener's equipment, both personal and electronic, to discern the difference between the two instruments, both of which sound excellent in this brilliant recording.

Since the recording demonstrates the quality of both instruments so

effectively, H. & A. Selmer Inc., Elkhart, Indiana, made arrangements with Lanier Records to distribute the recording at cost as an educational service to band directors and flute students. Records may be ordered direct from Selmer for \$2, postage paid.

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Long a favorite for neckline adornment and worn with all "V" neck type choir robes the Rabat is now offered

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For further information write to: Collegiate Cap and Gown Company, 1000 North Market Street, Champaign, Illinois. A mention of THE SCHOOL MUSICIAN would be appreciated.



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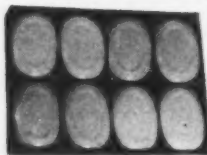
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THE STRING CLEARING HOUSE

(Continued from page 26)

cello, 3rd position. Key-G minor. Time 6:55. Grade IV.

Cock-A-Doodle Dandy, Kai Mortensen arranger Vere Harker, Pub. Mills Music, Price: Set A-\$3.00; B-\$4.50; C-\$6.00; Pa. Cond. 75¢; parts 30¢.

A lively, effective polka novelty so arranged to enable the concert master to be featured as soloist. The orchestration is light. The reed and brass parts are interesting yet not difficult. Parts are clear.

The lower strings, except for brief passages, supply much of the polka rhythm. The solo violin rarely goes beyond the 5th position except when it imitates barn yard fowl with upper harmonics. The 1st violins and solo have a perpetual motion-like theme which includes the 6th position, 2nd violin, viola and bass playable 1st position; cello 3rd position except seven measures in the tenor clef to E". Key D. Time 2:30. Grade IV-V.

For All Young Musicians

We have had requests for materials to aid our music students to learn to count better. Two new publications should help fill this need.

Just For Counting, Igor Hudadoff, Pub. Belwin, Price \$1.

A practical method to teach rhythm, for all instruments as well as voices. It may be used in conjunction with any method. The student is "required to learn to count each beat in each bar out loud; tap each beat in each bar with his foot; and clap the beginning of each note". The familiar arrow appears in only the first exercise of each group. A melody line is included below each rhythm. The melodies used are familiar so that the rhythms are not too difficult. The print is clear, large and mostly uncluttered. Various symbols encountered in music are also explained.

Your Concert Reader, David Kornston and Harry Huffnagle, Pub. B. F. Wood Music Co., 24 Brookline Ave., Boston 15, Mass.; Price \$1 each Book.

Sub-titled, *An Introduction to Concert Playing for Band or Orchestra*, it contains short melodic studies playable in any combination of instruments. Designed to develop sight reading and phrasing the book has many merits. Its greatest fault is that some pages are cluttered. Some of the concepts are a bit "jolting" however, they are successful. It will also help players understand and play dance music bet-

ter. Books for treble instruments in C, Bb, Eb and F; Bass clef, viola and drums. Keys C, to F, Bb., Eb and Ab.

Viols playable in the 1st or third positions because of octaves; viola playable in the 1st position; cello 2nd position; bass playable in the first position if octaves are jumped. If upper octave is used 4th position is essential. The book is for the intermediate string player.

Viola for Violinists

Viola for Violinists, Jay Spalding, Pub. Varitone, Inc., Price \$1.50.

Sub-titled, "A Comprehensive and Rapid Approach," this book is for the player with a good command of the technics of the violin. The 56 pages cover eleven positions; three and four string chords; several solos using both the alto and treble clefs alternately and simultaneously on two staves; a duet for one viola as well as several transcriptions from violin and cello literature.

Believing that the main problem is (Turn to page 75)

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AUDIO—VISUAL AIDS

(Continued from page 28)

direction of Fullio Serafin. One 12 inch LP Angel Recording #35432. \$4.98.

The Cast: Maria Callas, soprano; Carlo Tagliabue, baritone; Richard Tucker, tenor; Elena Nicolai, mezzo-soprano; Nicola Rossi-Lemeni, bass; Renato Capecchi, baritone.

Here we have excerpts from the recording made in 1955. Tullio Serafin's conducting of the Teatro alla Scala Orchestra is a great treat. The singing is satisfactory and recommended. The complete recording is available on three 12 inch records, Angel Album 3531 C/L.

Tscaikovsky: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op 23. Van Cliburn, Piano; Symphony Orchestra of the Air, Kiril Kondrashin, conductor. One RCA Victor LP recording LM 2252. \$4.98.

Close to thirty recordings of this "Concerto" are listed in the June issue of "Schwann Long playing record catalog". Of the many available, I recommend this to you. Recorded under tense conditions, Van Cliburn brings us a masterfully recorded "Concerto". Musically, it is metrically regular and technically notepfect. There are none of the spurts and halts that even some of the very great pianists have read into the concerto. A pupil of Mme. Rosina Lhevinne, she surely has given him much valuable training. The orchestra conducted by Kiril P. Kondrashin, proved most capable under a baton of great control. Highly recommended.

HAPPY FOLK DANCES. Michael Herman's Folk Dance Orchestra. One 12 inch RCA Victor disc #LPM-1620, long playing \$3.98. (The World of Folk Dances series).

Contents: "Misirlou" (Greece-America); "Milanovo Kolo" (Serbia); "Fado Blanquita" (Spain); "Gie Gordons" (Scotland); "Djurdjevka" (Serbia); "Tsamiko" (Greece); "Spanish Circle Waltz" (America); "Rakes of Mallow" (Ireland and America); "Dutch Couples" (Holland); "Buggy Schottische" (International); "Solider's Joy" (America); "Blackberry Quadrille" (America).

This album contains 12 folk dances with dance directions in booklet. With so much interest in folk dancing both as a community recreation and an educational course, this album will be most useful.

The seven folk dance albums (The

World of Folk Dances Series) made by the Michael Herman folk Dance Orchestra (RCA Victor LPM 1619 to 1625) are a gold mine for the folk dance teacher. The titles of the 33 1/3 albums are: "Special Folk Dances", "Happy Folk Dances", "All Purpose Folk Dances", "Festival Folk Dances", "Folk Dances for all Ages", "Folk Dances for Fun", "First Folk Dances". They may be purchased singly or as a complete set. The albums are designed for all ages, for all purposes, in schools, churches, folk dance groups, festivals, home family fun, for Social Study and Music Programs. Highly recommended.

MENDEZ, RAFAEL. "The World's Most Versatile Trumpeter and His Orchestra". One 12 inch longplaying 33 1/3 rpm disc. Decca #DL 8624, \$3.98.

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garian Chant," were composed by
Rafael Mendez.

Mozart: Concerto for Clarinet and
Orchestra, in A. K.622; Concerto for
Flute, Harp, and Orchestra, in C,
K.299. Byam de Wilde, clarinet; Hu-
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harp; Amsterdam Concertgebouw Or-
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tor. One 12 inch LP EPic disc # LC
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The highlight of this disc is the
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Well performed by soloist De Wilde.
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the work by conductor and soloist.
Among the better recordings, and re-
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A great oratorio not heard much in
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It is a work of outstanding beauty ex-
pressing a variety of feelings. Although
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are mostly undergraduates, they give
a remarkable performance. Mr. Abrav-
anel brings instrumental and vocal
forces together in fine balance. The
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The recording is good.

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Britannica Films, Inc., 1150 Wilmette
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Explains contributions of the com-
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achieving a successful symphonic per-
formance. Reviews the functions and
characteristic tonal qualities of each
choir, and illustrates the seating ar-
rangement of a modern symphony Or-
chestra. Recommended for use from
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Development of a musical instru-
ment. NET Film Service, Indiana Uni-
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Traces the development of the harpsi-
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the playing of a variety of selections
for each instrument. Claude Jean
Chiasson and Thomas Brockman are
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The End

New Band Album Big Hit

(Continued from page 53)

late Edwin Franko Goldman.

Vincent Clarke, trombonist with the
Goldman Band is shown discussing the
record with the conductor and stud-
ents of Grand Junction, Colorado,
High Schol Band.

Shown are Chuck Downing, Director
Marion Jacobs, Vincent Clarke, Earl
Rettig, Carol Sullivan and Judy Gib-
son. Quoting conductor Jacobs, "I am
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First Selmer Clarinet Sold In America Found at ASBDA Convention

Among the sidelights of this year's convention of the American School Band Directors' Association, in St. Petersburg, Florida, was the discovery of the first Selmer (Paris) instrument ever sold in the United States. This



Mr. William O'Dwyer, with Selmer clarinet No. 773, which he purchased from Alexandre Selmer at the St. Louis World Fair in 1904. Selmer records show this to be the first Selmer instrument sold in the U. S. Selmer has purchased the 54-year old instrument from Mr. O'Dwyer and will send it on a tour of Selmer dealers' stores throughout the U. S.

instrument, a clarinet made by Henri Selmer, was still in the possession of the original owner, and still in playing condition.

While in attendance at the convention, Jack Feddersen and Ralph Morgan of Selmer were approached by a Mr. William O'Dwyer, an 83-year old gentleman who requested some literature containing a picture of Alexandre Selmer. Ensuing conversation revealed that Mr. O'Dwyer owned a Selmer clarinet which he had bought from Mr. Selmer.

Mr. O'Dwyer came to the U. S. in 1904 with the Irish Guards Band, directed by Mr. George Drumm, to play at the St. Louis World's Fair. It was here that Selmer instruments were first exhibited in the U. S. Arriving before the fair opened, Mr. O'Dwyer found Mr. Selmer setting up his exhibit. He was so impressed with Selmer's demonstration of the instruments that he bought one on the spot, changing not only to Selmer but also from Albert to Boehm system.

O'Dwyer played the original Selmer instrument for many years, with various bands, from coast to coast. He recalls carrying it under his coat while barnstorming through Montana in mid-winter. The 54-year old instrument still is completely free from cracks.

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Since his first Selmer was a high pitch instrument, the kind universally used in 1904, Mr. O'Dwyer eventually bought another set of Selmers in standard A-440 pitch; he still has these instruments.

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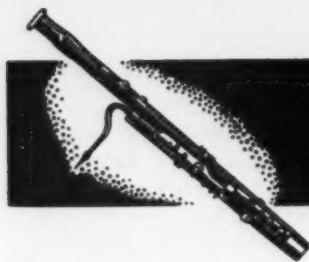
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October is the eighth month (octave) of the primitive Roman year which began in March. So the colorful uniforms of our many marching bands during the football season may be considered symbolic of the season of October with its parade of colors, the gold and red of the foliage and yellow and purples of the late fall flowers.

The word "March" not only designates a month of the year but has other meanings which relate to our subject at hand. First of all let us consider it in relation to the band season. As music students we are familiar with the titles of marches — processional, funeral, wedding, military, etc. These titles are used by the composer to designate the time signature, two-four or four-four and mood or tempo, stately, slow, lively, quick-step, and so on. Also Webster states "a March is a piece of strongly

rhythmical music designed or fitted to accompany or guide marching." Hence, the military march music for the marching band. The marching band is colorful to the eye with gay uniforms and formations as the group go through intricate routines — but the members should not forget that the band playing the "strong rhythmical music" must make it pleasing to the ear. Thus, as students of music we can gravely consider another definition of the word march, i.e. "to travel steadily, to advance, to progress."

To progress in music, all students must consider certain essentials on all instruments; 1) rhythm, 2) technic, 3) quality of tone, 4) intonation, and so on. The marching band for the most part plays in the open, on the street or in formation on the football field. That in time presents a problem for all instruments but particularly for the DOUBLE REED instruments. Where tone spreads in the open, we are very apt to play too loudly and thus lose our quality of sound and the niceness and refinement of nuances required in the concert band. Thus, to "march ahead and progress" in our music we must ever be alert to the pitfalls of outdoor playing.

For steady progress on our instrument the essential of counting is necessary in band music and rhythmic patterns required in a march are apparent. Certain passages of a march require facility and technic, but tone and intonation on a double-reed instrument will suffer in the outdoors unless certain precautions are heeded.

Some directors of the school bands switch their double-reed players to other instruments during the football season and out door marching. How-

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ever, other directors prefer to keep their players on their respective instruments. For those playing double-reed instruments out doors, we should always listen — listen to our quality of tone and intonation. Of course the wise student will continue to practice individually on his instrument indoors.

Practicing scales in long tones, always listening for intonation, tone quality and control of tone volume is a helpful antidote for outdoor playing. Speed of air is the key note to intonation and quality of sound. One must always blow through the instrument. Just blowing indiscriminately into the instrument with no consideration of result can give a raucous sound or perhaps a weak tone or very poor intonation with the tone either sharp or flat in pitch. Any of these faults will be a detriment to your band, also to you as a performer. Always remember that even in a marching band each individual player is responsible for the good sound of the band as a whole. One instrument out of tune with his neighbor or out of rhythm with the band can make the band sound second-rate.

Keep a close check on the playing condition of your instrument. Are all the pads in order? Do you have a key that sticks? Keep your instrument clean inside and out. Try to avoid extreme changes of temperature. Always keep a spare reed on hand — that spare reed is as important as a spare tire on your automobile. A reed that plays well indoors may not perform in the outdoors. Have a reed for the outdoors.

This summer has found me in different parts of the country as soloist, band clinician or instructor at band camps. A reed that performed perfectly in Chicago was not always suitable for Kansas or North Carolina and the reeds that I used at Hays, Kansas during the High Plains Band Camp session had to be changed slightly for use at the Sands Band Camp at Las Cruces, New Mexico, where reeds dry out as quickly as they do at home here in Colorado.

There are no secrets for trimming double reeds but there are a few fundamentals which we double reed players should know. As often as possible I very heartily recommend that double reed students learn to trim their own reeds. It is not necessary to learn to make them from scratch but one should learn how to trim them to suit their individual need. Then it is not necessary to use that old excuse "my reed won't work." Maybe they won't work, but if you learn to trim your own reeds you can

make them work to your own satisfaction. In this manner you have a satisfactory reed upon which to perform — you save yourself and your band director time during the rehearsal period — in this manner

you are more valuable to yourself, your band director and your organization. Let us get off to a good start for the ensuing year.

So long for now. See you next month.

The End

The String Clearing House

(Continued from page 70)

learning to read a new clef, the author has attacked the problem vigorously and successfully. The concept of viola tone and vibrato is not mentioned. It is hoped that the students and

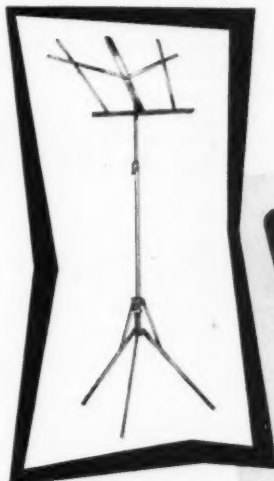
teachers who use this excellent book will bear this concept in mind. The problem is also in the right hand, for here is the source of the true viola tone and its beauty. Recommended for use in college level.

Next month will be devoted to music suitable for Christmas and its festival season. See you next month.

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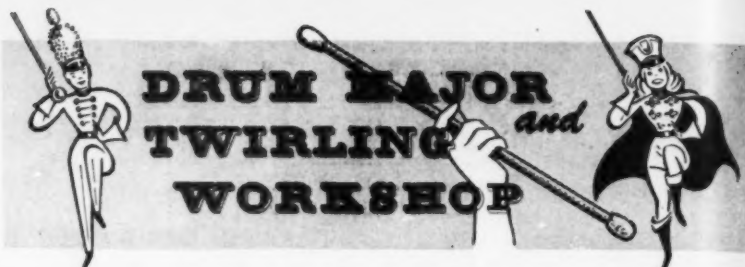
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By Floyd Zarbock

Drum Major and Twirling Adjudicator, 2218 Norfolk, Apt B, Houston 6, Texas

Readers should send all correspondence
direct to Mr. Zarbock.

What benefits, if any, has twirling to offer to anyone? How long does it take to become a champion twirler? Is it a good idea for boys to twirl? Will twirling be useful in college? Are twirlers good sports? These are only a few of the many questions which are asked by those who already are baton twirlers and by individuals contemplating becoming a twirler. A close examination of two outstanding baton twirlers will provide an insight to most of the necessary ingredients required to be a champion baton twirler. Also, an understanding of what has preceded will give those who follow a better opportunity to advance the art.

It gives me a great deal of pleasure to introduce to you the brother and sister twirlers, Barbara and Roger Kurucz. The paths they have followed in twirling, which in the beginning was introduced to them by their wonderful parents, has brought and will continue to bring to them many unforgettable, pleasure-filled experiences. I hope the following will answer some of the questions you may have in addition to serving as an inspiration to you.

*Barbara and Roger Kurucz
of Cudahy, Wisconsin*

Barbara and Roger Kurucz of Cudahy, Wisconsin, eminent contest twirlers and teachers have been the recipients of numerous twirling honors. Together they can account for over 500 awards. Roger is now the featured twirler at Northwestern University and Barbara, a senior in Cudahy High School, is chief signal caller and featured baton twirler with her high school marching unit. Both have been teaching for the past two and one half years. Roger and Barbara will soon be receiving their Class A and Class B judge's rating respectively.

Introduced to baton twirling some fourteen years ago, Barbara and Roger, 17 and 18 respectively, have been busy in twirling affairs ever since. Although Roger retired from competition after the 1957 Miami Orange Bowl Twirling Classic, and Barbara after winning the 1957 Senior

Girls National Championship at St. Paul, Minnesota, both have remained active through their teaching and judging work. Already seasoned clinic teachers (they traveled over 4,000 miles teaching at clinics last summer) and judges, Barbara and Roger filled their last summer full of twirling activities.

When asked if twirling has benefited them in any way, both answered that in addition to being an excellent hobby or pass time, baton twirling and baton twirling contests have enabled them to meet and associate with such men as "the father of baton twirling," Major C. W. Booth of Chicago; National Baton Twirling Association Adjutant, Don Sartell of Janesville, Wisconsin; Major T. Totilas of Stamford, Connecticut, National Councillor of the National Baton Twirling Association; and John Smetzler of Binghamton, New York, eminent Eastern and Canadian twirling authority. They went on to say that they probably would have never seen such places as New York City, Miami, Florida, Albuquerque, New Mexico, and Memphis, Tennessee, if it had not been for baton twirling. Twirling has also afforded them the privilege of appearing with such well known personalities as Harry Belafonte, Mahalia Jackson, and Wayne King. As a direct result of twirling, the Kurucz's have made countless acquaintances all over the U. S. and Canada, and Roger had the opportunity to attend seven different universities in addition to the one in which he is now enrolled.

In their seven years of competition.

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Barbara Kurucz

they have won more than their share of honors and have done more than their share of traveling also.

Upon asking Barbara what events she rates among her top thrills she replied that her appearance on the nationally televised panel program "To Tell the Truth," her placement on the 1955 and 1957 All-American Twirling Team, her three consecutive State girls twirling titles (1954-56) and

of course the capturing of the 1954 Junior National Championship, and the coveted National Senior Championship for the year of 1957 are her biggest personal accomplishments.

Roger believes his best achievements are his six Chicagoland Music Festival Championships (last five consecutive), seven consecutive Wisconsin State Boys championships, and the 1956 Boys Dixieland Championship which he received at the University of Mississippi. He also was named to the 1955 All-American Twirling Team.

Barbara and Roger did not realize when their parents enrolled them in a local twirling school in 1944 that they would some day have journeyed through twenty-four states and parts of Canada teaching and exhibiting this art they have so well perfected.

You would think that this enormous field of twirling activities would take up all of a teenager's time, but Barb and Rog do find time for other things. Roger, a sophomore at Northwestern, is a member of the school's year book staff, and is on the interfraternity rush booklet staff. Rog was also the pledge president of Theta Delta Chi's 1957-58 pledge class. In high school he found time to work on school publications, participate in varsity track



Roger Kurucz

and basketball, and was named Co-Captain of the 1957 track team.

The Library Round Table and Student Council keep Barbara as busy on school days as her many twirling students do on weekends. She takes an active interest in the school paper, is playing solo clarinet in the band for her third year, and was popular enough to be selected Post Prom

(Turn to page 78)

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The Drum Major and Twirling Workshop

(Continued from page 77)

Queen during her sophomore year. In addition to her twirling and various school obligations she maintains a scholastic average in the low nineties.

The Kurucz's were honored last Spring by their home town of Cudahy, a magnificent tribute they will never forget, when the Cudahy Lions Club presented them with a plaque and other gifts for their outstanding baton twirling achievements at a banquet held in their honor. Barbara and Roger's uncle and aunt, Mr. and Mrs. Cy. Szpera, who were at the banquet with their two daughters, Shirley and LaVerne, also presented each of them with a U. S. savings bond.

Among dignitaries at the affair were Mr. John Paynter, Director of Bands at Northwestern University, the originator of the famed spinning turn, and Mr. Vince Totka, Major of Cudahy. Mr. Walter Ploetz, superintendent of schools, and Mr. Bernard Hogue, principal of Cudahy High School, were speakers of the evening. Mr. Paynter, who was accompanied by his wife, was the guest speaker.

The Kurucz's are extremely thankful to all the officials and members of

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the Cudahy Lions Club for the hometown recognition they have so generously bestowed upon them.

To sum up the story of Roger and Barbara, all we can say, and they agree, is that the growing art of baton twirling (now the second largest youth movement in the nation) has granted these two young Americans a wider scope of friends and acquaintances, the opportunity to travel and see places, and a wealth of practical knowledge that can not have a substitute.

The End

Hi-Stepper Drum Holder Makes Debut On Market

(Continued from page 14)

tenor drummer in the marching band to execute extreme maneuvers — Fast Turns, Spins, Counter Marches, Rare Backs, Forward, Back, Side Bend and Steps-Kneel, Sit, Run, Skip, Dance and even Skate.

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